DEC 1948



will fail to convince us of their competency to do their present job.

Censoring films is not at all an easy job. A college professor who has lost his eyesight to his books and picked up cobwebs from college walls for thirty years may be considered a brilliant educationist in his field but that does not necessarily qualify him to become a competent censor. Motion pictures require men of wide experience, intelligence, imagination, vision and travel to be able to judge pictures efficiently.

Censoring motion pictures is like holding the world in one eye and the picture in the other and weighing both accurately in the balance of current social values.

How many of our present censors can do this is a question which our conscientious Home Minister should answer.

**CENSORSHIP IN AUSTRALIA**

Australia, the white man's paradise sandwiched between the Indian and the Pacific Oceans, also seems to have become suddenly conscious of the harm that motion pictures do, particularly to the young, impressionable minds.

The Australian Government have recently passed new Federal-sponsored censorship laws which describe sex and horror films as unsuitable for children. Under these laws censorship has been classified under three different certificates: "G"—General Exhibition; "A"—Not suitable for children and "H"—Horror Film. Suitable only for adults.

The law insists that the type of certificate a film obtains shall be widely advertised in all newspaper and other advertisements in big enough and clear enough type for every one to see. The exhibitors are moreover required to show on the screen, before each programme and during the interval, a slide showing the type of censorship classification under which a particular film is shown. All forms of advertising, including trailers and even radio broadcasts, must carry the censorship classification.

This type of censorship classification, however, does not apply to newsreels, science, travel or educational films which are censored for "G"—general exhibition.

Under Federal censorship regulations no film will be passed for public exhibition if it is:

1. Blasphemous, indecent or obscene.
2. Likely to be injurious to morality, or to encourage or incite crime.
3. Likely to be offensive to the people of any friendly nation.
4. Likely to be offensive to the people of the British Commonwealth.
5. Depicts any matter the exhibition of which is undesirable in the public interest.

These sweeping powers are, however, used with discretion. Last year Australia imported 342 feature films —293 from America, 36 from the United Kingdom and 13 from other countries. Of the total, 303 were passed without any eliminations, 35 were passed with certain excisions and four were refused censorship classification. Out of these four, three were passed later on after reconstruction, while one was completely banned. Out of 342 feature films, 152 films were classified as suitable for general exhibition (G) and 190 were declared suitable for adults (H).

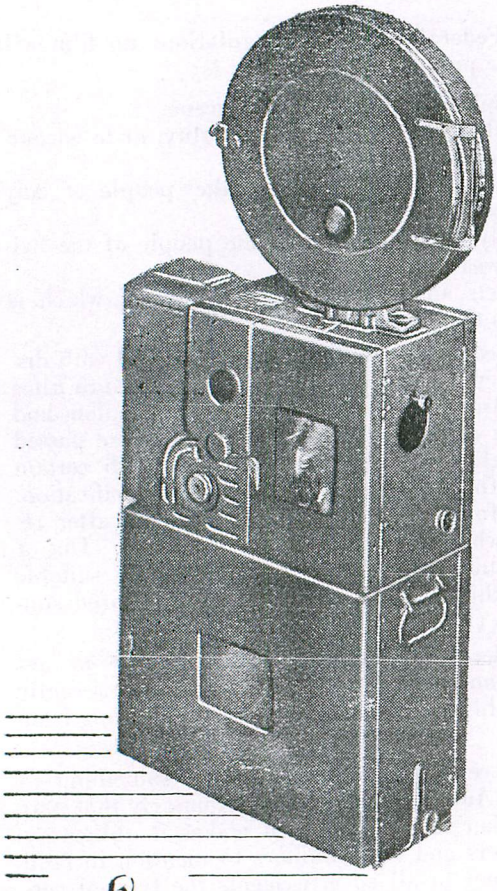
Chief Federal Censor J. O. Alexander has always taken a firm stand against horror films and very recently he announced his intention to ban all horror films from Australia.

Our own censoring authorities have something to learn from the Australian censors—particularly that part of the Australian legislation which makes it obligatory for the producers and the exhibitors to mention in bold and clear manner in all advertisements the type of certificate a film has obtained from the official censors. This type of publicity is most essential for the guidance of parents as well as other filmgoers to avoid unnecessary trouble at the theatre gates.

**SLANDERING INDIANS OVERSEAS**

Friend H. A. Rahman writes from Rangoon that the film, "Matlabi", which has been banned in India as unsuitable for public exhibition, is being shown at the Ritz in Rangoon with great success.

According to Rahman the highlights of the picture



# The New DeVry

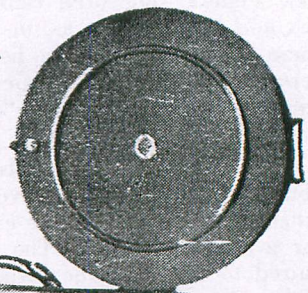
## MODEL XD-35 M.M. TRANSPORTABLE

## MOTION PICTURE SOUND PROJECTOR

Producers brilliant, uniformly illuminated, easier on the eye pictures, synchronised with sound that is natural and undistorted at every volume level.

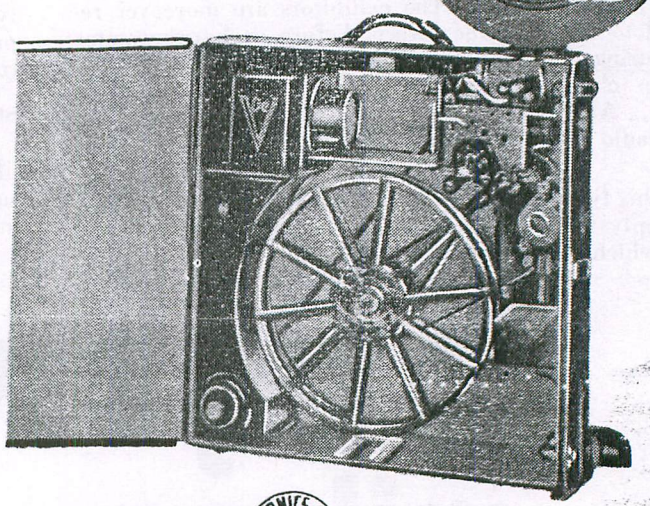
*Specifications*

Equipped with 2000 ft. film magazine and 4" projection lens. Soundhead perfectly matched to 25 watt amplifier and 12" P. M. speaker. For 110 volts A. C. 50/60 cycles operation. Price Rs. 7,165/-



YOU CARRY A THEATRE IN A SUITCASE WHEN YOU OWN A....

## DEVRY MODEL ESF 35 M.M. PORTABLE PROJECTOR



This will give you theatre quality projection of regular 35 mm. motion pictures—either indoors or out of doors, wherever audiences might gather.

*Specifications*

Built in soundhead perfectly matched to 25 watt amplifier and 12" P. M. speaker. Heavy Duty Universal Motor, 5 inch projection lens. For 110 volts A. C. 50/60 cycles operation. Price Rs.. 4,035/-

*Sole Agents for India*

**ELECTRONICS LIMITED**

CONNAUGHT PLACE, NEW DELHI

*Sub-distributors for Bengal, Bihar & Assam:*
*Radio Supply Stores, 3 Dalhousie Square, Calcutta*

E.D.4 ADARTS (DELHI) LTD.

are the crude sexy dances, the drinking bouts, the jumping waltz by Bhagwan and the lewd gestures and obscene songs by the vamp.

It is reported that 80% of the audience that sees such pictures in Rangoon is Indian.

Friend Rahman therefore asks a question: "If an Indian picture is prohibited as unsuitable for exhibition in India, is it suitable for exhibition to Indians abroad?"

The answer is "No". Pictures are examined by the censors from the viewpoint of public morals and Mr. Bhagwan, the proprietor of Jagriti Pictures, has committed a crime against the State by sending out to another country a picture that was banned in India as unsuitable because of its filth and anti-social contents.

Apart from the fact that Indians in other countries are poisoned by such filthy pictures, our government must stand up and take notice of the harm such pictures do to our national prestige among the foreigners.

If any Indian pictures are to go to foreign countries only such pictures should be permitted to be sent as will uphold the noble traditions of our country. The censorship of such pictures should be, in fact, more strict and comprehensive. It is time that we introduce a special export permit of censorship for Indian films which are sought to be sent overseas.

Just at present Indian pictures are sent to Africa, Suva, South America, Burma, Ceylon, Pakistan, Mauritius and to quite a few other places and from the fact that "Matlabi" is actually found running in Rangoon, despite a ban on it in India, it seems that Indian pictures are allowed to go out of the country by the customs authorities without even caring to find out whether such pictures have been passed by the censors or not.

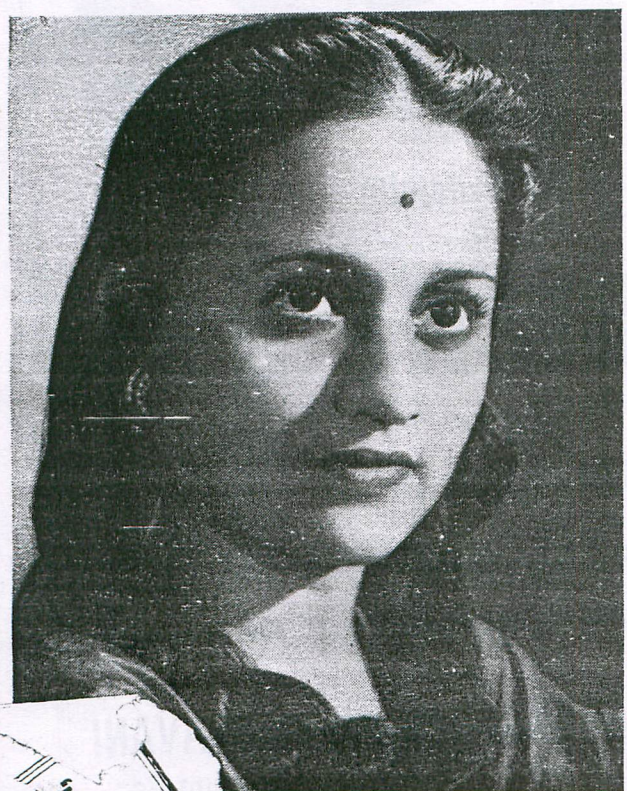
This is indeed a sad state of affairs in our administration. It is high time that the government frame some specific rules regarding the export of films overseas otherwise all dirty pictures containing a vulgar caricature of Indian life will be shown to audiences overseas and foreigners will get entirely wrong impressions about our people and our country.

No picture should be allowed to be shipped overseas unless a censors' certificate for export has been obtained. This is the least that our government can do immediately.

In the meantime, the different provincial governments should arm themselves with powers to forfeit the negative, all positive prints and publicity of a picture that has been finally banned.

In the case of "Matlabi", the Government of Bombay should compel Jagriti Pictures to recall the picture, with all its copies, with an ultimatum, if necessary, that no future pictures of Jagriti or of Bhagwan would be censored by the Government.

This man has clearly committed a breach of faith with our people and government and he must be taught a lesson if we are to guard our national heritage in an efficient manner.



do
he wa
our college
deeds any more

mer, makes her debut in "Kamal" a
ory of Hind Kamal Pictures.

**SCANDALOUS THEATRE RACKET**

"Freedom", the word that has inspired poets through ages to sing a million songs of patriotism, cl alry, bravery and other national virtues, has been completely misunderstood in the Indian film industry. Film people have turned freedom into a license to introduce new anti-social rackets for making more blackmarket profits.

The theatre owners are perhaps the greatest criminals in this respect and it is a pity that they are getting away with it owing to the conspiracy of circumstances. Since the government have stopped the construction of new theatres, the old theatre owners have increased their weekly blackmail rate from Rs. 8,000|- to Rs. 10,000|-. This weekly minimum rental has to be paid nowadays in the following manner: Rs. 6,000|- as black money payable in cash and Rs. 4,000|- as 'white' money payable as the customary rental. Previously the weekly payment used to be a fifty-fifty affair.

This theatre racket has become perhaps the most scandalous blackmail of our times. It is shaking the very stability of our film industry and the producers seem to be completely helpless about it. As most of the theatres are in the hands of blackmarketing millionaires, whose greed seems to be endless, there doesn't seem to be the least chance of matters improving, placed as we are today with more pictures on hand and a small number of theatres to show them.

We have had long discussions about this racket with prominent government officials and they are willing to take legal action under the ordinary law under which people taking "pugree" for housing accommodation are punished, provided some producers come forward to report such intended blackmarket deals.

The Government, are, moreover, prepared to give

full protection to anyone helping them to arrest such blackmarketeers while in the commitment of such criminal acts. A couple of such arrests with heavy jail sentences will teach a good lesson to the blackmarketeers. But the government, who are quite willing to help honest and law-abiding producers, cannot check this racket without the active help of the producers.

As it takes two to commit this offence, it is obvious that one party must help the officers of law if the crime is to be checked with the help of the government. So long as producers pay the theatre owners quietly all the blackmarket money they demand, evidently to meet their immediate need, there is not the least chance of these racketeers being arrested and punished by law.

It is a well-known fact that almost every theatre is these days making well over Rs. 2,00,000/- (two lakhs) every year in blackmarket profits alone. Almost everyone knows this except, perhaps, the income-tax authorities who seem to lack imagination. These profits are disbursed either by purchasing gold and diamonds or by opening new bank accounts in the names of nephews and nieces. Another way of disposing off this money is to dump it in safe-deposit vaults and forget it. It is not such a difficult job for income-tax authorities to trace all this money if they only mean to do so. And when they do so, the racketeering theatre-owners will get their first shock.

In any case as the producers cannot help themselves, at least in the interests of public revenue, the state must look into this racket seriously.

**COMPLAINT AGAINST KODAK !**

With reference to our exposure of the sad state of affairs prevalent in the sale and distribution of raw films in the country, Editor Patel has received the following letter from Roopkala Niketan a producing company of Calcutta:

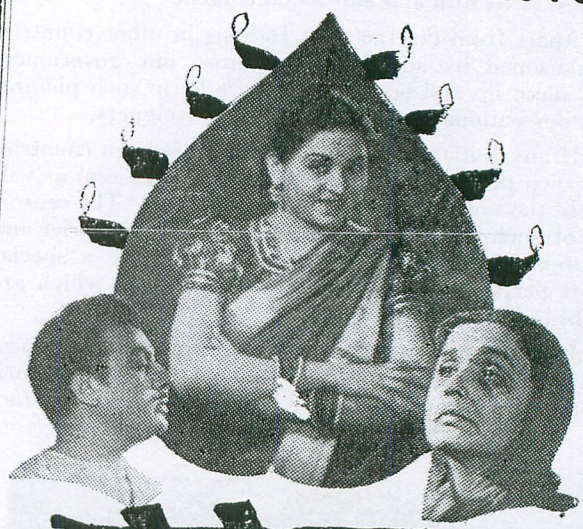
"We have read with great interest the leading article of the September number of your journal, entitled "New Celluloid Birlas and Dalmias" and strangely enough we have found it almost a cent per cent correct representation of how things are happening in Bengal with regard to the distribution of raw film materials to independent producers. And not only that, after having gone through your article, we are led to believe that the history of Bombay is repeating itself in Calcutta with amazing similarity, so far as the behaviour of Kodak's officers towards independent producers is concerned.

"Our own case, which is just one of numerous other ones, is a glaring example of how "guilty of rank impoliteness and Hitlerian behaviour" as you so aptly put it, the Kodak officer can be.

"We entered into contract with M/s. Kali Film Studios in the middle of May for the production of a full length documentary picture entitled "BAPU NE KAHA THA". Immediately after our contract was signed, the studio manager sent a letter to M/s. Kodak Ltd., for a grant of quota of raw materials. The reply received from the latter, as usually it is given to new independent producers, was that the stock position did not permit any such quota to be given to us.


No Greater Love Than That Of A Mother

Here is a Sublime Thrilling Story of Mother's Love.



मेरेलाल

Maharashtra Chitravani's

Maiden Moving Social

MERE LAL

PRODUCED & DIRECTED BY
BAL GAJBAR

MUSIC
Purshottam

STARRING
HANSA
PRATIMADEVI
CHANDRAKANT
ERAN, JOG, ANGRE,
GRAMOPADHYE.

Now Ready For Release

For Particulars Write To

MAHARASHTRA CHITRAVANI
C/o Kalpana Pictures, 55, Girgaum Ro[illegible]
BOMBAY 4.

"Hardly was this letter received by the studio office, when it was brought to our knowledge that some producers who had entered the industry later than us had been granted quota of raw materials by the Kodak. We were naturally deeply shocked and called upon their office and the treatment that was accorded to us was an experience of our life.

"We were not only told unceremoniously that no raw material could be given to us in near future, but we were also chastised for having signed our contract in Kali Films, instead of a certain other studio, where we were told, there never was any scarcity of raw films. And in the end we were summarily disposed with the vague promise that our case would be considered in due time.

"When that "due time" will come, nobody knows. But we are sure it will come sooner than the Kodak people suppose it to, and we are glad that when that "due time" comes not only for us, but for all other new independent producers, we shall consider you to be one of those who raised their voices at the proper time for the advent of that day."

This letter provides very sad reading, indeed. The Kodak (India) Ltd. is the one firm that stood by us during the war years of terrific shortage in raw films. Somehow we have always identified the progress of our film industry with the willing co-operation of the Kodak management.

The present state of affairs is therefore a greater shock to us than to many others. We, however, hope that the Kodak, the firm with its enviable international reputation, will accept all our comments in good spirit and reorganize its sales policy in such a manner as to be helpful to our indigenous film industry.

The Kodak people are in this country for business and they can certainly do more business with politeness than otherwise.

**YOU'LL HARDLY BELIEVE—**

That another good Muslim, Shiraz Ali Hakim, is planted in Pakistan by declaring him an insolvent in India. In the Garden of Allah all are solvents and equal in the eyes of Allah except of course the Hindus.

That since peace of mind is all that a man prays for, Shiraz Ali Hakim will have plenty of it in the largest Islamic state in the world. Inshallah!

That Pradeep, the man who once wrote songs for others, seems to have forgotten the art when it came to his own picture, in spite of the rather rude reminder his financier recently gave him between Malad and Goregaon. Probably the name of the picture, "Girls' School", sounded too childish for the romantic writer.

That Suganchand Tapadia, an Akola Congressman with a jail certificate, could not believe that the Congress ministers were in power seeing that his "Jugnu" was banned by the Government so unceremoniously.

That Suganchand, the white-capped Congressman, doesn't seem to mind how he makes money seeing that he wants to pick it from "Jugnu", a filthy slander on our college life. Doesn't the white dress stand for white deeds any more?

That since the ban on "Jugnu", Baburao Patel has had a bad relapse of his old illness. And people say curses don't affect. They have not heard what the producers spit out.

That strange as it may seem, Editor Patel accompanied Sardar Chandulal Shah, the IMPPA president, on a two-men deputation to Home Minister Morarji Desai to clarify censorship problems. The Minister was, however, the most surprised man of the day to see Chandulal and Baburao Patel together. He didn't know that Chandulal and Baburao are old chums.

That what surprised Minister Morarji, angered the members of the IMPPA who held a rowdy meeting on the 15th November presumably to pass a vote of censure against their own president, Chandulal Shah, for his unholy crime of going with Baburao Patel to the Home Minister.

That this meeting of censure was turned into a meeting of renewed confidence in the President by the shrewd and intelligent Chandulal Shah who thus proved our old suspicion that there are a number of fools in the IMPPA making a mess of our film industry.

That those who had come to scoff at Chandulal Shah remained to praise him even after Chandulal had roundly and squarely abused quite a few for back-biting and sneaking. All this proves how one intellectual man can dissolve the backbone of quite a large number of fools.

**Shashikala makes a good impression in "Girls' School", a social story of Lokmanya Productions, directed by Amiya Chakravarty.**

# IT'S PURE DELIGHT

TO WATCH THE SWEET KIDS PLAY THE ROMANCE OF THE GODS!

**Shri Vijay Pictures' lavish picturisation of a charming canto of the world's first epic -**

★ ANANT MARATHE ★ BABY SHAKUNTALA

# Seeta Swayamvar

a star-studded cast headed by ★ DURGA KHOTE ★ with VASANT THENGDI, BALAKRAM, BABY BHATE and the PRABHAT LEGION!

*Directed by* A. R. SHAIKH ★

**IN HINDI & MARATHI** *Original Story, Dialogues & Songs :* **G. D. MADGULKAR**

PLAYING TO PLEASED CROWDS IN BOMBAY AT CENTRAL, PRABHAT AT POONA-AND SOON OVER ALL CIRCUITS!

★ A PRABHAT RELEASE THROUGH FAMOUS PICTURES

## WHAT? A PLACE TO LIVE IN?

*CERTAINLY, FOLKS— STEP THIS WAY— HERE YOU WILL GET ALL THE KNOW-HOW!*

★ ALL INDIA PICTURES' HILARIOUS COMEDY.

# PUGREE

*Directed by* **ANANT THAKUR.** *Music :* **GH. MOHAMAD**
*Photography* **PANDURANG NAIK.** *Produced by* **P. N. ARORA**
*WITH AN ALL STAR CAST!*

★ *READY & AWAITING RELEASE!* ★

★ Kamini Kaushal & ★ Shashikala ★ Wasti ★ Dixit ★ Gope

A Famous Release

*with* **Amar, Protima Devi, Kiran, Ram Awtar, Chopra, Rane & Others**

**Geeta Nizami makes a pleasant reappearance in "Karwat" a social story of Shree Gopal Pictures.**

That Chandulal proposes to charge Rs. 1000/- per hour in future if he is called upon to waste his brain, time and energy on fools in this manner. It is a wise decision to store up energy at his age.

That Chhotu Desai tried to shout at Chandulal and Chandulal had to shout him down and all this shouting hurt the constitutional soul of (Rai Bahadur) Chuni Lall who is used to club manners. Chuni Lall wondered why there was such a storm over Baburao Patel who is "quite a decent fellow".

That "gentle" Jamsu kept his conscience and character intact by pursuing the vote of censure till the bitter end. That way Jamsu is a reliable man. Note his consistency in producing the same type of pictures from year to year.

That the great V. Shantaram, brother of V. Kashinath brother of V. Avadhoot, did not attend the meeting inspite of Chandulal's special invitation over the phone and his clever explanation of keeping "diplomatic" company with Baburao Patel. V. Shantaram is now a censor and he cannot mix with those censored.

That by his "diplomatic" absence V. Shantaram put the other producers in their place and widened the gulf between him and the others. Now these little "Bambies" of producers can never catch up with the great V. Shantaram, brother of V. Kashinath brother of V. Avadhoot.

That Chandulal described some producers as ungrateful dogs who bark behind his back. In doing so he, however, insulted the entire dog world which is known for its loyalty.

That of all the things one cannot insult the dog by identifying that loyal animal with a film producer. Chandulal ought to have called them monkeys with lighted tails. Jai Hanuman !

That producers admired Chandulal's talent in showering abuse and epithets in English and quite a few of them took down the "words" to use them on their own directors. Why not ask Taimur for the old stock? The Ranjit collection must be marvellous.

That after the stormy meeting, eight producers phoned up Baburao Patel in the night and told him the abuses they had showered on him for "diplomatic" reasons. Baburao understands, of course.

That of all people author Dewan Sharar himself is wondering how his picture "Bhool" was at all certified by the censors, seeing that he had made a mother out of a virgin. He should read the list of names of the members of the Censor Board.

That V. Shantaram, brother of V. Kashinath brother of V. Avadhoot, has given a "clear warning" to our leaders and asked them to appoint a minister for films to control box-office hits like "Sindhoor", "Shehnai", "Dard", "Jai Hanuman" etc., and perpetuate pictures like "Andhonki Duniya", "Banwasi" and "Bhool".

That in "his" article, bearing of course his name, V. Shantaram, brother of V. Kashinath brother of V. Avadhoot, says that all present day films, except of course his own, are "cheap, sexy love stories which teach people to love others' wives and commit suicides". And Minister Morarji allows such films when one of his own pet censors condemns them. As tax-payers we must fine Morarji, at least four annas, for dereliction of duty.

That V. Shantaram, brother of V. Kashinath brother of V. Avadhoot, doesn't say anything about taking virgins behind a bush and making them pregnant in motion pictures as shown in his own "Bhool". That, of course, is realism and not "an extremely repulsive and hideous thing of life" which V. Shantaram says must be avoided in films.

That V. Shantaram, brother of V. Kashinath brother of V. Avadhoot, condemns magnification of parts of the body as distortion of reality and yet the behinds of Shanta Rin and other maids were brought into magnificent focus in "Shakuntala". How come?

That according to V. Shantaram, brother of V. Kashinath brother of V. Avadhoot, "those who talk of free trade are just interested in money; they are apparently not worried about the demoralising and degrading influence of the Indian film on the mind of the people". V. Shantaram of course is not interested in money, having made 30 lakhs in "Shakuntala", and stories of virgin motherhood do not degrade and demoralise people.

That Chuni Lall has finally approved of Delhi as the right capital for India seeing that "my picture Shaheed" had a better run there than in Bombay. Pandit Jawaharlal Nehru may now proceed with the further development of Delhi.

That Chuni Lall had a bad rebuff when he went to the Khadi Bhandar to buy a Gandhi cap for "in case" occasions. They asked him for yarn in exchange for

KULDIP SEHGAL

Presents

MANORAMA , WASTI

RANDHIR

SOPHIA and CUCKOO

in

# Chunaria

## चुनरिया

Story – M.R. BHAKHRI , Music – HANSRAJ BAHAL

Direction – RAVINDRA DAVE

# LACHHI

(PUNJABI)

Starring

WASTI , MANORAMA

MAJNU

SOPHIA , BAIJ SHARMA

& OM (CHAMAN FAME)

Produced by L.R. BHAKHRI

Music – HANSRAJ BAHAL

SURAIYA

in

# Naach

## नाच

with WASTI , MANORAMA

RANDHIR , SOPHIA

BAIJ SHARMA & CUCKOO

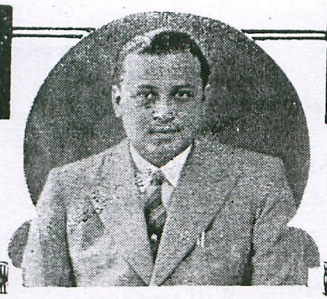
Direction – RAVINDRA DAVE

Story – M.R. BHAKHRI

K. KUMAR

FOTO flash

PICTURES



# Editor's Mail

*( In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month — some anxious and several frivolous — it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)*

**HARDET SINGH (Singapore)**

What is Ashok Kumar's hobby?

*Making money. And he is prepared to act, direct and produce.*

Why do people build castles in the air?

*Owing to the shortage of building materials.*

Which would you prefer, money or life, when you are at the point of a pistol?

*The pistol.*

**VISHWANATH (Calicut)**

When will there be a law against using cosmetics in Free India?

*Indian women have used cosmetics for thousands of years, long before Max Factor's ancestors even knew anything about cosmetics. Why should we ban something which is a part of our ancient culture?*

**MAHESH SHARMA (Bombay)**

What is a bed of roses? Have you ever slept on it?

*I have seen it in Indian films. The film producers usually put an anti climax there by crushing the roses and growing the thorns. Personally, I have hardly seen roses in my life, leave alone a bed of roses.*

**VINCENT A EPHRAIM (Marikuppam)**

What are morals in the hands of a Communist?

*One more argument for revolution.*

**G. V. MATHUR (New Delhi)**

Can marriage be avoided altogether?

*Our Congress ministers have not yet made it compulsory.*

**NARAYAN R. KSHIRSAGAR (Kampala)**

The Governor-General C. R. is a widower, so is the Prime Minister, and also the Deputy Prime Minister. There may be other widowers in the Cabinet such as Maulana Azad. Will a government run by widowers be beneficial to India?

*It is a problem for Freud. But Gadgil and Ambedkar rushed to the rescue.*

The white-capped leaders proclaim from house tops that India has got a secular government. Will you please tell me who asked for a secular government?

*No one! That's why we have it. Even God doesn't give us what we ask for. What then can you expect of politicians?*

Do you agree with me when I say that you are a pro-Muslim journalist?

*Like our government, I am also a secular journalist, whatever that means.*

**MISS MANOHARILA RATHORE (Kanpur)**

What is the strength of a woman?

*Enough to be the mother of the world.*

**MADHUSOODAN B. BAADKAR (Bombay)**

It is rumoured that Suraiya is going to marry Director M. Sadiq?

*Sadiq is already a married man with children and his wife is better looking than Suraiya.*

When there is the Divorce Act, where is the necessity of an act regarding bigamous marriages?

*The Congress government is extra careful and it has made matters doubly sure. By passing the Anti-Bigamy Act the scope of the Divorce Act has been curtailed.*

**PURAN CHAND SARPAL (Ambala)**

Is age measured by the watch?

*Time is the endless ladder of humanity. Wherever one stops it is death.*

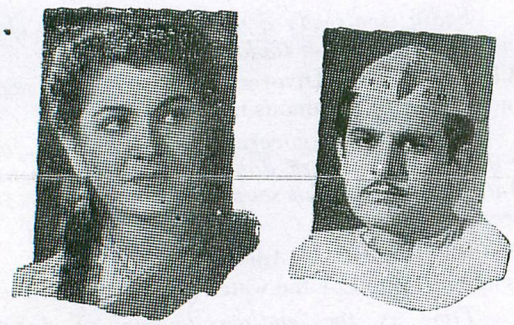
**M. LATHESHA (Jodhpur)**

Distinguish between a dream of an Indian and that of an American?

*An American dreams of building a sky scraper*

**Surraiya seems satisfied with herself in "Char Din", directed by M. Sadiq for Ratan Pictures.**

SHYAM
WAS NEVER SO GAY!
SNEHPRABHA
NEVER SO SPRIGHTLY
NIGAR
NEVER SO INNOCENT
AS IN



SHIKAYAT

Direction:
SHAHID LATIF
Screenplay:
ISMAT J. LATIF

A Peerless Pictures Production

Co Starring
RAJ MEHRA, RAMA SHUKAL,
SUNALINI DEVI, HAMID BUTT

Now Delighting Crowds
at NEW WEST END

WATCH FOR

PAROO
GEETA NIZAMI, RANDHIR.
Released Thru'
JAI HIND FILM EXCHANGE
116 CHARNI ROAD, BOMBAY 4.

*while an Indian dreams of meditation in the Himalayas.*

**MADAN SURAJ SOLANKI (Jodhpur)**

How does a temple differ from a mosque?

*Not in the character of God but in the costumes of the worshippers.*

I want to call you 'Papa'. Will you agree?

*Those who call me "Papa" have hurt me the most. I don't wish to add to my disappointments.*

Do you know the whereabouts of Sardar Akhtar these days?

*She is in the harem of Mehboob.*

Say something about Lord and Lady Mountbatten?

*"Lord and Lady Mountbatten ki Jai". I don't know why but I heard that in New Delhi.*

**MADHUSUDAN MOHARIR (Nagpur)**

Why don't you co-star with your wife in a picture?

*I am not Shantaram, the man with the mirror in his pocket.*

**K. SHAKUNTALA (Mysore)**

Can women become engineers?

*Woman built the first home from which grew the world. She is still our best architect.*

Should a man possess a healthy wife or a wealthy wife?

*Healthy is essential, wealthy is optional.*

**MISS DORA SAMUEL (Cuttack)**

Pandit Nehru has said that Orissa will be the best province in the whole of India. Do you think so?

*Panditji is a Brahmin and giving blessings is his privilege.*

**K. G. MATHUR (Ghaziabad)**

How does the word 'legal' sound to an actress?

*Lethal.*

What is the political situation in Madras?

*Dry and dyspeptic.*

What do the pomp and show of the refugee girls prove?

*That they succeeded in hoodwinking the Muslim National Guards of Pakistan.*

How is it that there is not even a single Sikh gentleman as a hero in the Indian film industry?

*We have reserved the Sikhs for heroism in our battlefields. We don't wish to emasculate them in films.*

Give the shortest way to commit suicide?

*Produce "Banwasi", "Bhool", "Jharna" and similar pictures.*

**Kr. RAJENDRA SINGH (Agra)**

What is your advice to the princes and rajkumars of the Indian States?

*They don't need advice. They need jobs now.*

**D. R. KRISHNA MURTHY (Davangere)**

"God never sends mouths without sending meat". Do you agree with this?

**Nayan Tara comes to the screen again in "Kamal" a social story of Hind Kamal Pictures.**

*women. Even the Negro graveyards are located miles and miles away from the white men's resting places for fear of the black colour percolating through earth and staining the white bodies lying in state.*

*The Red Indians, over 400,000 of whom are still living in America, are treated worse than the Negros. They are compelled to live in desert reservations where nothing grows except tuberculosis. They are permitted sheep farming without providing grazing grounds. Their artistic talent is mercilessly exploited for making little silver trinkets which are sold as expensive souvenirs to tourists. Their women are often raped by white men. The Red Indians have no voting rights even.*

*These are facts I have seen and not rumours collected. No American can dare challenge them. Now what do you think of democracy in America?*

**N. H. MASSAND (Bombay)**

Who are the pin-up girls of our filmdom?

*All those who won't let their "dopattas" do their jobs.*

**S. P. SONI (Calcutta)**

In your opinion what do Indian films teach us?

*That our film producers are in the wrong business.*

What about Nur Jehan? What is she doing nowadays?

*She is in Pakistan back in her old surroundings.*

**K. N. RAO (Bombay)**

What do the wrinkles on an old man's face denote?

*Furrows of time that ploughed through youth and sowed seeds of struggle and experience.*

**VIDYADHAR P. NAGARKAR (Bombay)**

What do you think of the butterfly taking honey from the flower?

*It is a daylight outrage on the unsuspecting flower which opens its petals to lend the world its beauty and fragrance.*

What do people do now that smoking is prohibited in theatres?

*They smoke in the lobbies and carry the foul breath inside.*

If roses had no thorns what would have happened?

*Their fragrance would not have been less but poets would not have sung about them. Poets need thorns to perfume their poetry.*

Are you a modest man?

*I began as one but it didn't pay.*

Why did some people object to Gandhiji putting his hand on Lady Mountbatten's shoulder?

*Because they didn't get a chance to do so.*

What is the difference between Ram Raj and Gandhi Raj?

*Both are myths and the difference between them is therefore mythical.*

What is the difference between 'Khan' and 'Khana'?

*'Khana' is Khan's peace of mind.*

Why is red used for danger?

*Probably because it is the colour Communists like.*

Who discovered money?

*The same man who discovered misery.*

**C. D. MERCHANT (Bombay)**

Is Mr. S. K. Patil fit to be a Minister in the Central Government?

*Patil is fit to be the Prime Minister. He is an organizer with dynamic energy and will some day become the Prime Minister. Patil is our little Sardar.*

Our white-capped leaders are always lecturing while on the other hand the Pakistan leaders remain mum. Why?

*People with a heavy conscience become dumb.*

Do you know what punishment you will get from the Almighty in Heaven?

*I am not going that way. Gandhiji must have turned the heaven into an ashram and converted the angels into non-violent volunteers.*

**VIJAY KANNAN (Bombay)**

What is the difference between a bud and a flower?

*A bud is the promise while the flower is its fulfilment.*

When is a father good?

*When he gives a good pocket allowance and does not bother about the progress of studies.*

FOR PARTICULARS:

**NEW INDIA THEATRES**

Central Studios, T[illegible]deo, B[illegible]

**MISS SUMANGALA DEVI (Mangalore)**

Why do people in love often declare that they have a glimpse of heaven?

*Because in wedlock they get too many glimpses of hell.*

A girl has refused at least four offers of marrying a man she does not care for. She happens to be critical. Then may I know whether the one who marries her will be the most fortunate?

*A critical maiden makes a hypercritical wife and that does not contribute to the good fortune of the man.*

**K. B. SHARAN (Patna)**

I am quite in the dark about the Fazalbhoy Institute. Please give me its correct address.

*The institute itself seems to be modest about its existence. It does not advertise itself these days. Probably it is ashamed of its progress. Here is the address: The Abdulla Fazalbhoy Institute, St. Xavier's College, Dhobi Talao, Bombay.*

**B. VEERAPPA (Sagar)**

What is beauty to a blind man?

*An endless dream.*

**JAGDISH PRASAD JAIN (Meerut)**

I have heard that Yaqub is a miser? Is it a fact?

*A damn miser! He doesn't even carry a match box thinking that he may have to light someone's cigarette.*

**RAMESH CHANDER NEHRAW (Hoshiarpur)**

Why are you so fond of your wife?

*Should I be fond of some one else's wife?*

**MADAN LAL (Jodhpur)**

How does a critic play the traitor to his pen?

*By becoming the producer's salesman.*

Whenever I see a girl bubbling with youth, a current passes through my whole body. What remedy do you suggest?

*Don't waste the current. Light up a home with it.*

**G. DASAPPA (Bangalore)**

I have learnt from a reliable source that Mr. Baburao Patel is simple in dress, kind in heart and practical in action. Is it true?

*Repeat that a hundred times. I must be convinced before I believe it.*

**A. G. HUSSAIN SAHEB (Tellicherry)**

Now, who is the husband of Nur Jehan?

*When Nur Jehan was my neighbour, Shaukat Hussein was her husband. Since then she has gone to Pakistan. Now only Allah knows.*

**M. K. PILLAI (New Delhi)**

What is the real object of marriage?

*In India it is mathematical—just simple multiplication.*

**D. NAGESWARA RAO (Dosapadu)**

What can Indians teach to the foreigners?

*The fine art of living on the least amount of food and clothing.*

**P. NARAYANAN (Madras)**

If Jinnah has gone to heaven do you think he will quarrel with Gandhiji there and ask for a separate heaven?

*Luckily the Muslim heaven is already a different place with music, sherbet and "hoors". Don't worry, Gandhiji will have peace in our quarters.*

**JAWAHIR S. THANVI (Jodhpur)**

What do you think of India's 'police action' in Hyderabad?

*Soft-pedalling. Both Kasim Rizvi and the Nizam should have been at the end of a rope by now.*

How do you feel when you sit in a car driven by your wife?

*I let her drive me and that way she runs the car, the home and the office.*

**M. SINGH TYAGI (Meerut)**

I think that modern politicians are penny wise and pound foolish?

*The pity is that both the penny and the pound belong to the people.*

**RANJI BOROOAH (Gauhati)**

What happened to the "You'll Hardly Believe" column of "filmindia" all these months to make a pleasant come-back in September?

*It had an ulcer.*

Is politics a profession or a hobby?

*It is a vice.*

**PURAN CHANDRA PANDE (Lucknow)**

What is the difference between a Hindu film producer and a Muslim film producer?

*All the difference between success and failure. The Hindu producer fails for want of enterprise.*

How do you behave when some one flatters you?

*Film people abuse me and I feel flattered.*

**KALYANI DEVI (Mangalore)**

Mr. Jinnah, where is he gone to?

*To heaven. All Muslims go to heaven. They don't fancy a lesser abode.*

**KAILASH NATH KAPUR (New Delhi)**

What do you think about Master Tara Singh?

*I like his sabre-rattling.*

**S. ASGAR ALI (Waltair)**

Why Muslim actresses worship idols in pictures with a 'bindiya' on their forehead?

*To make some easy money, they do many more things. But isn't idol worship prohibited in Islam? The Muslim actresses also sing Hindu prayers in addition. Doesn't all this put Islam in danger?*

**K. LEELAWATI MEHRA (Delhi)**

Why are we so inquisitive about our neighbour's morals?

*To prevent the neighbour from prying into ci*

What sense do you find in sending Bapu's ashes to all parts of the globe?

*With his ashes go his blessings to all corners of the world. It is an act of sentiment and not of sense.*

**SURESH KUMAR (New Delhi)**

If anybody gives you a slap what will you do?

*Just hit back. I don't wish to be mistaken for Gandhiji and thus prejudice our saint's reputation for non-violence.*

What is the difference between love at first sight and love at second sight?

*At first sight infatuation, at second sight deliberation.*

Is this world unreal?

*It is very much real with grocers, milkmen, servants, bankers, tax-collectors, doctors, etc.*

**HARBANS SINGH (Delhi)**

What is Kardar busy with? Has he migrated to Pakistan?

*Not yet! He is busy making money with rotten stuff like "Dard" and he gets double satisfaction because he gets all the money from India.*

**V. VELLINGIRI (Coimbatore)**

Which hour of the day is most precious to you?

*The one which visitors take.*

**MRS. PIROJA MINOCHER BHAMGARA (Aligarh)**

What is there between Baburao and Patel in your name?

*There is a brilliant lawyer of 76 with plenty of brains and character.*

Mr. Jinnah is dead!

*So I read.*

How to stop time from running away?

*Race with it.*

**PRADEEP L. TANNA (Kandivalee)**

Dr. Johnson says: "When a man is tired of London, he is tired of life". I say: "When a man is tired of "filmindia", he is tired of life". What do you say?

*What you and Dr. Johnson say.*

**MADANLAL S. SOLANKI (Jodhpur)**

Is there any necessity of romance in the life of an artist?

*It lends a rainbow of ever-changing hues to his art.*

Have you ever suffered from misfortune Mr. Patel? If so when?

*Which one do you want me to relate?*

**C. V. SANGANEE (Akola)**

Is habitual blushing a sign of modesty?

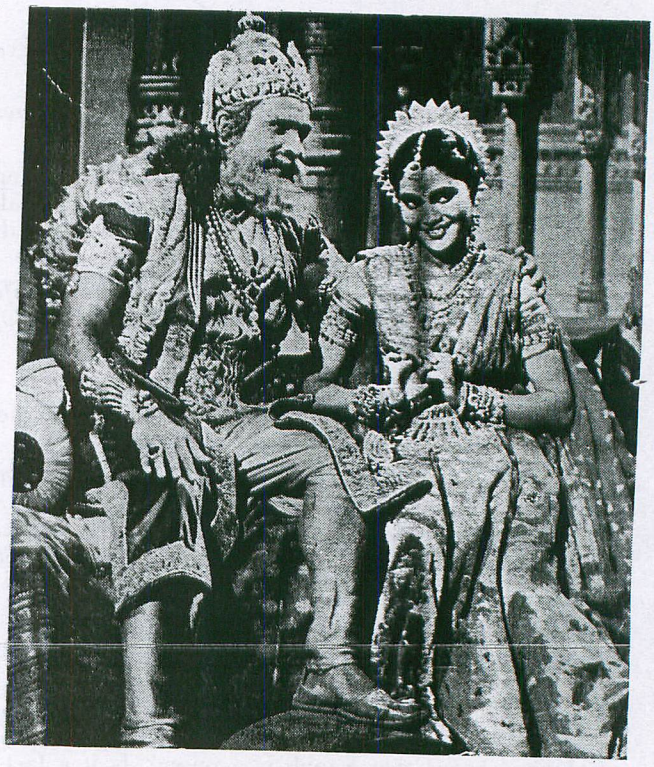
*It is a nervous disease that needs medical attention.*

Is the perfect husband one who never looks at other women?

*And looks at his wife always.*

**UPENDRA MOHAN JINDAL (Meerut)**

What is your opinion about the future of U.N.O.?



**Baby Shakuntala plays Seeta (Baby Seeta perhaps) in "Seeta Swayamwar" produced by Shri Vijaya Pictures.**

*Do you know the famous story of a man who saved himself by lying as if dead when he met a bear? Well, the Bear is out hunting.*

**KHARAK SINGH (Kuala Lumpur)**

Why didn't you become the President of the IMPPA?

*Heavens! Why don't you ask me to preside over hell?*

**MADAN MOHAN (Amritsar)**

What is death?

*An opportunity to begin again.*

Do birds sing?

*Poets say so but I have not heard. The noise which the nightingale makes is hardly music to the human ear.*

**T. S. ACHAR (Bangalore)**

Is it true that Chakravarti Rajagopalachari is extremely pained to accept the fabulous salary offered to him every month?

*It is disgusting that Indians, who paid billions to polish the British boot of imperialism for 150 years, should display so much meanness about Rajaji's salary as the Governor-General of India. It is not money going to Rajaji but to our Governor-General who has to maintain a certain status in keeping with the glory of a free nation. If Rajaji had been greedy he could have made more money as a lawyer every month than his so-called fabulous salary. It is a pity that the mouths of our people are still so foul in spite of the new breath of freedom.*

**BHAGWAT PRABERT (Meerut)**

What was the difference between the two great politicians, Gandhi and Jinnah?

*One preached love, the other one hatred. The former lives after death, the latter died after living.*

**S. P. VASUDEV RAO (Bangalore)**

Are you proud of yourself, Mr. Patel?

*Pride is a pastime of idle hours. I have to work every minute.*

Is it a fact you are a book-worm?

*Worm? I am a book-dragon by now.*

**G. A. MODAK (Bangalore)**

How many times do you see a picture to review it?

*Once and that is once too many.*

If you are asked to flatter Mr. V. Shantaram, how will you do it?

*By shouting V. Shantaram wherever I go.*

Do you like to have a change in your profession?

*It is too late to change now. I have already got a bad name.*

**T. SOMASUNDARA (Mysore)**

I strongly oppose Shakespeare's quotation, "Face is the index of man". Will you agree with me?

*Absolutely, seeing that producers always read my face wrongly.*

**S. S. KAPOOR (New Delhi)**

When will our films be seen with admiration in America?

*Only when Indians are shown as riding on tigers, sleeping on elephants, climbing ropes and dressed in diamonds.*

**N. VENKATESAN (Negapatam)**

Have you ever been flying kites in your younger days?

*And cutting other kites. I am still at the same game though I send words flying and cut hearts with them.*

Have you called on any friends in Pakistan after 15th August 1947; if not, why not?

*I have no friends in Pakistan and Pakistan is not a friendly state, in spite of all the affection and patience we shower on it.*

**K. N. RAIZADA (New Delhi)**

Can it be said that Britain quitted India in a fit of conscience?

*Rulers have no conscience. The British went out because they couldn't hold India any longer.*

Do our ministers undergo a medical test as a poor clerk is required to do before his appointment?

*Many of them have undergone the jail test.*

**PRABHAKAR PARAKHI (Bhadravati)**

What is the object of printing your photograph in the Editor's Mail section?

*To look at you folks straight in the eye and to discourage the readers from asking for my autographed photos.*

**LEELA BHOOP (Gaya)**

Aren't you a poet?

*I wish I were to find beauty even in Indian pictures. Haven't the poets made the nightingale a great singer?*

**SUDHIR KUMAR BANERJEE (Lucknow)**

What part can the students play to make India happy?

*Behave and devote their time to the study of the various sciences which the nation needs today. But before anything else, eschew politics.*

**M. S. VENKATANARANAPPA (Mysore)**

How is it that a woman takes ten minutes to say what a man could do in one?

*Because for nine minutes out of those ten men are deaf and a woman has to repeat herself to be heard in the final minute.*

**MISS SEETA APPACHU (Mercara)**

If you had lost 42% of your wit with 42 pounds of your weight in America, what effect would it have produced on the other film journalists?

*They would have still to race with the remaining 58%.*

I have heard an America-returned gentleman say that America is "Amar Loka"?

*That man is no gentleman, he is a damn liar.*

**RAM KRISHNA PRASAD (Ranchi)**

What would you call those Muslims who have returned to India after living for some time in Pakistan?

*They are like snakes which creep into homes to seek a haven from wintry winds.*

**S. P. KOHLI (Kasauli)**

What do you think about the daughters of Indian Ambassadors abroad? Do you think they serve any useful purpose?

*They pose for photographs, popularize Indian saris and make a mess of state politics.*

**KUMARI GANGA D. SHAHANI (Bombay)**

A mother's love is very touching, but do you think it to be selfish?

*It is always selfish and possessive till you tear yourself away from it. Then it becomes resigned and elevating.*

**T. K. CHANDRASEKARAM (Secunderabad Dn.)**

Do you know the taste of poison?

*It is Gujarati, Marathi, Urdu and English—the languages in which producers abuse me.*

**A. S. NAIDU (Secunderabad Dn.)**

Is it true that a laugh is the cheapest luxury a man enjoys?

*A smile is cheaper still. It needs less breath and less muscular energy.*

How is it that honest and cultured persons do not shine well in the film trade?

*The film trade primarily caters for the crude masses whose needs can be understood by equally crud producers.*

*A love story that will warm every lonely heart and thrill every happy one*

Ratan Pictures Present

SURAIYA in

# Char Din

*Starring:*

Shyam
Jayant
Badri Prasad
Randhir
Hari Shivdasani
Kiran
Cuckoo
Mohana
Amir Bano
Abbas
&
Om Prakash

★

*Directed by* **M. SADIQ**

*Music:* SHYAM SUNDER

*Story & Dialogues:* AZM BAZIDPURI

*Songs:* SHAKIL BADAYUNI

*Art:* A. A. MAJID

*For Particulars:—*

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3. C.P.C.I. : Jamnadas Ltd., Bhusawal.
4. WESTERN PAKISTAN : Evernew Pictures, Abbot Road, Lahore.

Why have you not taken part in the deliberations of the All India Newspapers Editors' Conference?

*Most of those who deliberate at the Conference are blue-pencil journalists who don't write anything but lord over their sweating subordinates. They have time to kill. I have none as I have to write every day for my living. Take Devadas Gandhi for instance! By what stretch of imagination can any one call him a journalist? What has he written so far? And yet he is the president of the Conference.*

**DHAIRYASHIL PAWAR (Bombay)**

Is smoking a fashion?

*It begins as a fashion and ends as a vice.*

**T. SATYANARAYANA RAO (Kurnool)**

What is the best picture of the Ranjit Film Company?

*"Jai Hanuman", the story of a monkey.*

**K. KRISHNA (Bombay)**

Is it pride or foolishness on one's part not to have children?

*It is wisdom that saves a heart burn.*

**A. NABHAGAN (Coonoor)**

For what purpose did God make man?

*Obviously to plant the devil on earth and emphasize His own divinity.*

**MRS. WILLIAM MOSES (Tanjore)**

Who is richer among the two: Tata or Birla?

*Tata! His activities are more useful to the nation.*

**VYAS R. NADGOUDA (Dharwar)**

What about Suvarnalata? Where is she now?

*She is with Nazir in Lahore, probably playing Leila to the mad Majnus of Pakistan.*

**S. SHEIKH MOIDEEN (Wadakkanchery)**

One of my lady friends who always wished to be with me, is not at all giving me a chance for having even a personal talk now that she is married. Why is it so?

*She is giving her husband a chance and thus saving her marriage from going to the rocks. Good men don't embarrass married maidens by asking for personal talks which are likely to be misunderstood by the husband.*

**G. V. RAGHAVA RAO (Madras)**

Who is the better wife between Maharani Shanta Devi and Maharani Seeta Devi (both of Baroda)?

*Shanta Devi keeps the home fires burning while Seeta Devi keeps the picnic going.*

**BEHARI CHAND KUMBHAT (Jodhpur)**

Man was happiest when he was a hunter. Do you agree?

*No. The very fact he had to hunt for his livelihood shows that he had to struggle. Man has never been happy.*

**S. N. SUBRAMANIAN (Poona)**

What is your opinion of the average Yankee man and woman?

*Good friendly folks, living for fun and dying for dollars.*

**VASUDEVAN NAIR (Calicut)**

Between Nargis and Suraiya who is more in demand at present and who is the more accomplished artiste?

*Nargis looks better on the screen and acts well in pathetic scenes. Suraiya sings pretty well but looks ugly. The Punjabi producers like Suraiya while the non-Punjabi ones prefer Nargis. Between the two Nargis is more talented.*

**A. MOHI KHAN (Allahabad)**

Can a woman be loved thrice?

*Oh yes, as a daughter, wife and mother. And she has a fourth chance—the sweetest of all—as a sister.*

**JAG MOHAN (Moradabad)**

Have you any nick name?

*Like Lord Krishna I have numerous nick names but they are not as pleasant because most of them define our film producers' symptoms.*

**ANTONY M. THOMAS (Mundoor)**

What is the most acceptable form of hypocrisy?

*Politics, in which words are hollow and smiles are flat.*

**MISS ZARINE KHESWALA (New Delhi)**

Don't you think that the Parsees should also demand a separate 'stan' of their own?

*Like the Culex that has no malaria in its bite but enough noise to annoy, the Parsis seem to have become a rowdy minority these days. It is a pity that a few self-seekers are embarrassing a whole community.*

**It is a situation of romance through the ear between Ratnamala and Jawahar in "Jeewan Jyot" of Suresh Picture**

BOMBAY: Hind Film Exchange.
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**V. SHAHZAD (Bangalore)**

Is it petrol alone that moulds the destinies of nations?

*It has made Uncle Sam the god father of the world.*

**VIDYA PRAKASH JAIN (Ghaziabad)**

I request God to make me a dog in England than a man in India. What do you say?

*They chain the dogs in England while in India even Communists are let loose.*

**M. K. DEVADATHAM (Parbhani)**

Can politics and romance go together?

*Oh, yes! But I can't tell you the juicy stories.*

**A. BABU RAO NAIDU (Kondapalli)**

It appears that you dislike Socialists?

*I don't. I dislike their tall talk which leads us nowhere.*

Is it possible nowadays to correspond with virgin actresses?

*You can write to Baby Tabassum. She is 5 years old and a virgin.*

**MISS GOUROO KUSHALPA (Mercara)**

Which was the happiest day of your life?

*Our Independence Day when even the sun smiled on us.*

Are the American women more beautiful than the Indian ones?

*I do not think so, though they weigh more with enough to eat and drink. Beauty is a product of long culture and America is too young a nation to have any culture or racial characteristics. So far it has been a dumping ground for refuse and refugees from other countries.*

**VASANT GOPAL PRADHAN (Amroati)**

Has any Congress leader asked you any questions just as readers ask you?

*Congress leaders are busy answering questions, not asking.*

If all the mirrors are kept away from actresses for some days, how will they judge their beauty?

*By the sale of tickets at the cinemas.*

**P. E. JACOB (Kottayam)**

Which is the language you like most?

*English! It has words for all needs and moods.*

**K. B. KRISHNA (Bangalore)**

Is the study of human psychology essential for a film actor?

*Absolutely, if he wants to give a vivid portrayal of the role he is called upon to play. That some of our actors, directors and producers do not know how even to spell "psychology" is altogether another matter.*

**BHAWANI SHANKER (New Delhi)**

What do you think about the future of Sulochana Chatterjee and Kamini Kaushal?

*Their present is not glamorous enough to have a future.*

**G. N. M. KHAN (Dharampur)**

Is it a fact that the majority of the Maharashtrians suffer from provincialism?

*Provincialism is not peculiar to the Maharashtrians only. Speaking at Baroda, Rajaji proudly discovered some South Indian blood in one of the old Ranees of Baroda and thus established his relationship with the princely family.*

**MISS NALINI BOROOAH (Calcutta)**

Wouldst thou have me cry?

*That would be wasting temper and the tears would burn your cheeks.*

**MASTER PADMANABHA (Mangalore)**

Who, according to you, is the most heroic woman of modern times?

*The common housewife who unsung and unwept, still keeps the home fires burning in the midst of want and misery.*

**W. RAGHOTHAMA RAO (Cuddapah)**

What message has the night to tell you?

*That the day will soon dawn with its eternal grind of work and worry.*

**K. P. AGRAWAL (Darbhanga)**

Mr. Baburao, can you imagine "filmindia" without you?

*I can but can you?*

**ARJAN L. MAHTANI (Bombay)**

Do you believe that prayer is really answered?

*Yes, man often answers our prayer to God and proves that man is made in His image.*

**S. H. MEKRANY (Bahraich)**

What do you do when your pockets are empty?

*I work. And seeing that I work always the pockets seem to provide a continuous incentive. Empty pockets seem to be a national malady with Indians.*

**NARENDRA KUMAR (Lucknow)**

Have you ever been haunted by ghosts or witches?

*Oh, yes! In my world they are called producers and film stars.*

**R. S. N. RAO (Sholapur)**

Do you think that a wife should clean her husband's shoes?

*My wife does it every day and when I forbid her she pulls a long face, so I let her do it. And they didn't teach her that in college.*

**H. R. N. MURTI (Calcutta)**

Do Americans like our pictures?

*They like our tigers, elephants, fakirs and snake-charmers.*

**S. D. DATAR (Sholapur)**

What is reputation?

*The goodwill of creditors.*

**INDRA KACKER (Jodhpur)**

Please say something about Dilip Kumar?

*His name is Yusuf Khan. He is the son of a fruit seller in the Crawford Market. He has had some college education and is reported to be a polite boy.*

**G. N. JOHARI (Lucknow)**

If revenge is a sort of wild justice what do you think is forbearance?

*Forbearance is divine justice. It has the patience of God.*

*Starring*

KISHORE SAHU ☆ RAMOLA
DAVID ☆ RAMESH GUPTA
SOFIA ☆ GULAB ☆ MOHNA

*Music by*

KHEMCHAND PRAKASH

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**M. KUNHIKANNAN (Calicut)**

Who is more beautiful among the following: Kamini Kaushal, Begum Para or Nargis?

*None of them is beautiful. Nargis is a bit attractive in spite of the camel-hump on her back. The other two are not male. That's all I can say about them.*

It is a wonder you never get tired of answering?

*That's getting tired of bread.*

What is humour and what is fun?

*Humour is pregnant with meaning while fun is a mere bubble.*

**ARJANDAS D. BHARWANI (Ootacamund)**

Do you believe in the loyalty of Muslims in India to the Indian Union?

*I hear them shouting about it on all occasions. The test will come some day.*

What about the film artistes who had migrated to Pakistan?

*Most of them have returned to eat the humble pie and send the profits to their paradise.*

What is your opinion about the doctrine of non-violence?

*It is a religion to the individual but a suicide for a nation.*

**CHANDIR D. HIRA (Mhow)**

Why must every Indian film be studded with songs?

*To bridge the chasms of the writer's imagination.*

**KUMARI SUSHILA KHANNA (Cawnpore)**

Do you know commerce?

*I wish I did. I would not have been so hard-up after such a lucrative war.*

**T. M. KANNAPAN (Trichinopoly)**

What is the best way to level up the rich and poor?

*Tax the rich and control the prices of all commodities.*

Can you suggest some work for which no capital is necessary and which at the same time will bring a good return?

*Be a politician. You need only a good throat.*

**JAIRAM SHAHANI (Bombay)**

Has Mr. Chandulal Shah any love either for art or for industry or for horse breeding?

*He loves his creditors and slaves and struggles for them.*

**MISS NIRMALA G. A. (Bombay)**

Why has the world been created?

*For me to write "filmindia".*

**S. RADHA KRISHNA NAIDU (Nellore)**

Suggest some method to check the growing population of India?

*The surgeons perform an operation called vasectomy on men. It is a cheap and painless operation and takes fifteen minutes with no hospitalization. Without impairing man's capacity for pleasure it makes him harmless in the matter of children. Whenever necessary the productive power can be restored by another operation called re-anastomosis of the divided vasa. The state should make the first operation compulsory in case of people suffering from tuberculosis, leprosy and other hereditary diseases.*

**JAYANTILAL RATILAL BHATT (Kandivalee)**

How many devotees of Jinnah will commit suicide after his death?

*Jinnah's devotees don't believe in suicide. Most of them believe in murder.*

**F. J. A. SOMJEE (Bombay)**

Why does our Governor-General always wear goggles?

*He doesn't like to be caught napping, I guess.*

**WAZIR CHAND CHOPRA (New Delhi)**

Why are politicians fond of publicity?

*Politicians can live for days without food but not a minute without publicity.*

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KAMAL PIC

*OUR REVIEW*

# "Jugnu", A Dirty, Disgusting, Vulgar Picture !

## *Students And Colleges Slandered !*

*(An advance copy of this review was sent to the Hon. Mr. Morarji Desai, Home Minister to the Government of Bombay, on the 23rd October 1948. The Home Minister saw this picture on the 26th October and banned the same on the 29th October under Section 21 of the General Clauses Act of 1897.—The Editor.)*

"Jugnu", a picture produced and directed by Shaukat Hussein Rizvi (no relation of Kasim Rizvi but equally dangerous in his own field), emphasizes three basic facts: 1. That an uneducated and uncultured film producer cannot possibly portray college life in a manner other than showing it as a veritable brothel where boys and girls meet to tickle their sex and play pranks unworthy of perhaps the worst educational institution existing anywhere. 2. That our present day college students, boys and girls both, who once covered themselves with glory as budding patriots in our fight of freedom with the British, have these days become completely impotent and indifferent in the face of such well-designed slander against their educational institutions by film producers who, in their quest for easy fortunes, defame our college students as sex-starved mongrels without any character or backbone. If our students will it, not one picture slandering their life at the college in such a vile manner, as is done in "Jugnu", can be shown on the screen anywhere in India. It is a pity that students who fought as slaves to win freedom should now drop their tails as free men when their character and their institutions are being scandalised by worthless film producers. 3. That the censors, in spite of the reorganization of the Censor Board and adoption of a well-written Production Code, are still a crowd of so many moon-struck boobies who, even after seeing a picture, do not realise its anti-social and slanderous contents which give an ugly and distorted picture of our educational institutions to the world in general and to the students in particular—a picture that is likely to demoralise both the students and the institutions.

**JUGNU**

| | |
|---|---|
| Producers: | **Shaukat Art Productions** |
| Language: | **Hindustani** |
| Story: | **Ali Sagheer Usmani** |
| Songs: | **Adeeb & Sarhady** |
| Music: | **P. Nizami** |
| Photography: | **P. Isaac** |
| Audiography: | **Misra** |
| Cast: | **Dileep Kumar, Ghulam Md., Nur Jehan, Sulochana, Jilloobai etc.** |
| Released At: | **Capitol, Bombay** |
| Date of Release: | **1st October 1948** |

Directed By
**SHAUKAT HUSSEIN RIZVI**

### ENDLESS SEX HUNT

Shaukat Hussein Rizvi, of whose educational and cultural attainments nothing is known, tells us in "Jugnu" that college life in India is nothing more than one long sex hunt in which boys chase girls, explore their hand bags, rob their tiffin boxes and sing suggestive love ditties with vulgar gestures; while girls sigh about heavily, seduce boys to tea, pimp for their friends, puncture their cycle tyres and sing songs of frustrated love.

Nowhere in the whole picture is a book seen or a class room shown to suggest that the students were there mainly for prosecuting their studies. Not even a single student, both among the boys and the girls, is shown as attached to any books or serious study which is the primary purpose of college life. All the students, without a single exception, are evidently on one hunt—the sex hunt.

### A DISGUSTING SEQUENCE

And this Rizvi guy shows a college drama in which tea is served to all with a cathartic mixed in it with the result that the actors and the guests get griping pains in the midst of the show and rush to the bathrooms to relieve themselves with one hand on their stomachs and the other on their behinds. This low, crude and disgusting slapstick is Rizvi's idea of humour which is intended for millions who see our motion pictures every day. This sequence is so indecent that it just stinks and leaves behind the impression that Shaukat Hussein Rizvi is prepared to pick money even from a heap of faeces.

In one situation a girl named Mona, a co-student of Jugnu the heroine, acts as a friendly pimp to bring together the hero and the heroine under her roof which is a palatial flat with no one else but Mona living there alone. We are not shown how Mona supports herself, nor are we shown her parents or guardians. Jugnu continues to meet Suraj in Mona's flat at all odd hours till Jugnu ultimately dies of love sickness.

### PROSTITUTE OR STUDENT?

Another college girl, Lata, is shown as in possession of another sumptuous flat which she apparently uses for seducing college boys by calling them to tea, even dragging them if necessary right from the street opposite, as she does once in case of Suraj. Suraj once surprises her in her bed and drags her out to a cinema. What a wonderful pattern of human relationship is this producer prescribing for our college boys and girls?

The two colleges, the boys' and the girls', are evidently close to each other as we see the boys and the girls meeting so often. But their close interdependence is symbolised in the vulgar romance shown between the matron of the girls' hostel and the superintendent of the boys' hostel. The boys and girls make fun of this romance till both the bald superintendent and the corpulent matron become ridiculous objects of vulgar jokes by the students. There is evidently no discipline within a hundred miles of both the colleges and obviously there was not a single student, boy or girl, who was seriously interested in studies, the main purpose for which we send our children to college.

### THE OLD WILSONIAN

The Hon. Minister Morarji Desai, who is himself an old Wilsonian, can tell us whether college life in his days was anything like the one shown in "Jugnu". If his answer is "No", then he must answer the other question: Why is this picture not banned straightway seeing that it prese...

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vulgar and distorted picture of our educational institutions where students take primary lessons in civil discipline?

If one producer is taught a severe lesson, others will quickly learn to respect our ideals in human relationship and national life.

### USED AND ABUSED

The romantic story of the picture is well-worn with use and abuse by several repetitions on the screen.

Jugnu (a fat, oversized woman with babies in her eyes, played by Noor Jehan) is a college "girl" who, being the heroine, is easily the most lionised in a crowd of several ugly cats. They all live in the college hostel.

Suraj, the hero—gaunt and famished, also stands out from his crowd and through a prank meets Jugnu and starts making love to her. Suraj's father, however, plans to get Suraj married to a rich girl who would bring in money and save the old man from bankruptcy.

In spite of usual sobs and sighs, Suraj is married to some invisible woman and Jugnu settles down in her bed to die of film consumption with unconvincing little coughs punctuating her utterances. Suraj, who had agreed to his marriage under a misunderstanding created by his own mother, soon discovers his mistake and rushes to Jugnu's dying bed. Jugnu dies in Suraj's lap and Suraj commits suicide after throwing some Crossword Puzzle money on his father's face.

It is a story of calf love in a college but none of the girls seems to have gone within ten miles of any college. Imagine Nur Jehan as a college undergraduate. If for nothing else, for sheer weight she must be disqualified for the role.

With the exception of Dilip Kumar, the rest of the Punjabi crowd seemed to be equally ignorant of college life. The entire affair is just damn stupid and annoying. There is no decency anywhere in the picture.

### NUR JEHAN IN COLLEGE

The production values are as erratic as the story, sound recording being negligent and photography contrasty throughout. The music and the tunes are ridiculously cheap and do not appeal. Dialogue, however, is good in parts.

From the players, Nur Jehan makes an utter fool of herself as Jugnu, the college girl. A mother of several kids, she looks a mother all over to mix well with college girls. Her crude sex-appeal makes her a complete misfit for a role which needs education and culture. Her fat face refuses to move and her song gestures with her balloon bust create both revulsion and ridicule. She, however, sings a couple of songs well.

Dilip Kumar looks the average college boy as Suraj but a poor hero—indeed very poor. He tries to do his bit but he doesn't match well with Nur Jehan. Dilip, however, speaks his dialogue well.

The others add to the repulsive farce.

In short. "Jugnu" is a dirty, disgusting and vulgar picture and no decent exhibitor with any pride for his profession or any self-respect should exhibit it in his theatre.


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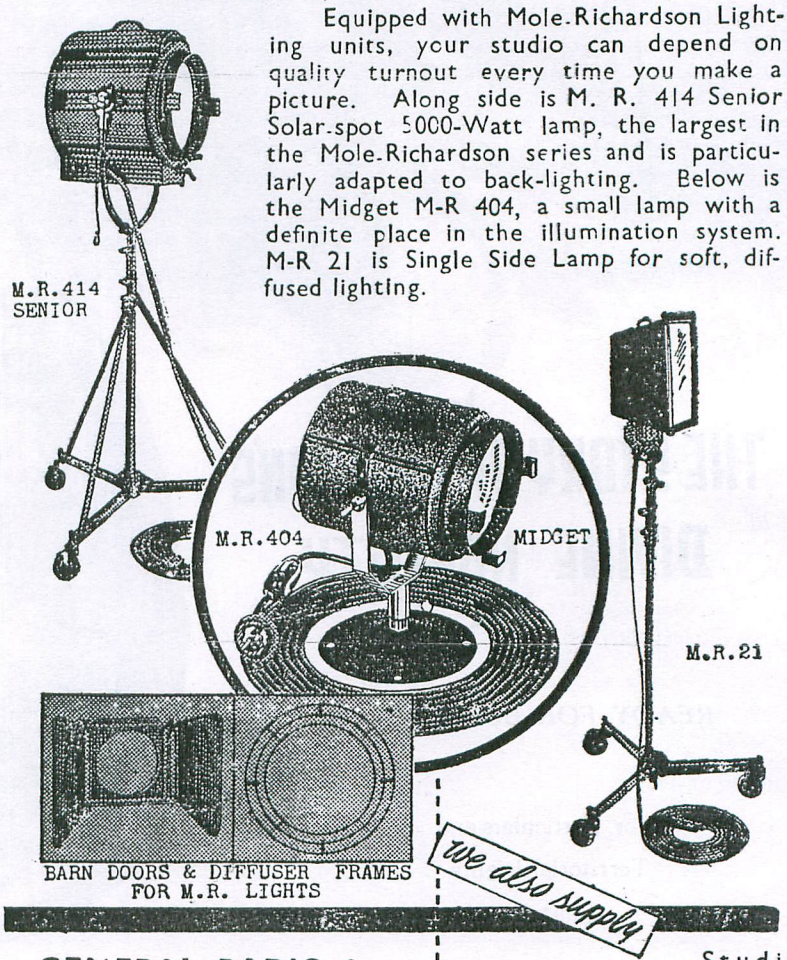


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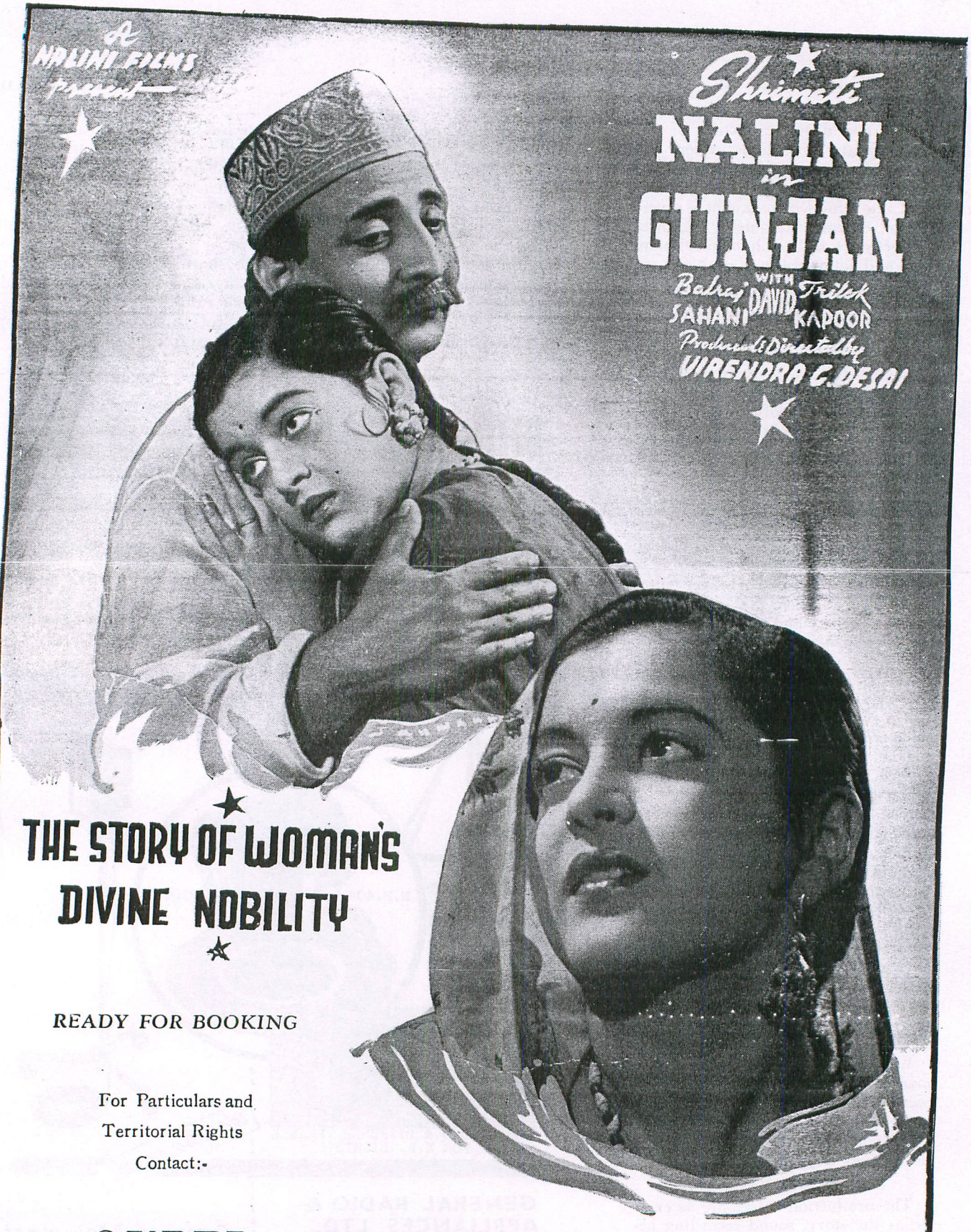


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*OUR REVIEW*

# Rajkamal's "Bhool" Becomes Censors' "Bhool"!

## *Screaming Outrage On Indian Womanhood!*

"Bhool" is not a motion picture. It is a screaming outrage on Indian womanhood and a vile slander on Hinduism. It debauches all decency in human behaviour and brings down sex relationship among human beings to the level of dogs.

The picture is a disgrace to our film industry. It has been produced by V. Shantaram for the Rajkamal Kalamandir. The picture preaches virgin motherhood, as a result of a mutual and willing accident under the pretext of love, and the censors ought to have taken a serious notice of the same.

But they have obviously not found it necessary to interfere with the picture and people cannot be blamed if they talk of favouritism in this case seeing that V. Shantaram has been nominated a member of the Bombay Board of Film Censors and is reported to be producing for the Government of Bombay a documentary short extolling the achievements of the Government during our first year of independence.

Dewan Sharar, the author of the story of "Bhool", describes his picture as a "story of old Shivdayal—an honest labourer, a respected villager and a fond father—and his daughter Sheela". On the screen, however, it is the story of a village maiden who, fascinated by the very first stranger she meets, surrenders her virginity to him, without the slightest resistance—almost with the readiness of a professional woman—and then basks happily in her virgin motherhood with not only the connivance, but also the actual support of her fond father described as an "honest labourer and respected villager".

Shivdayal is a villager, no doubt, as he is shown living in a village but there is nothing in the whole picture to show that he was respected, for. in his village we do not see any one else except Shivdayal, his six daughters and his assistant Girdhar. Being respected by these seven people including six children, does not mean that the entire village had any respect for him. He is shown to be a labourer, but there is nothing to prove that he was honest. On the contrary, when he makes a bargain for repairing the well belonging to Nanak Seth, he first quotes a reasonable amount, but on second thought, he immediately doubles the amount with a vindictive delight. That is not honesty.

But he is a fond father indeed. So fond that he does not mind his grown-up-daughter giving herself up to a complete stranger and committing the greatest sin of which a woman is capable. And still he believes his daughter to be an embodiment of all feminine virtues and actually describes her as a princess as if princesses were ideal women incapable of doing wrong!

**BHOOL**

Producers: **Rajkamal Kalamandir, Ltd.**
Language: **Hindustani**
Story & Dialogue: **Dewan Sharar**
Songs: **Phiroz Jalandhari**
Music: **Purushottam**
Photography: **G. Balkrishna**
Audiography: **Chandu Kamulkar**
Cast: **Dewan Sharar, Suman, Parshram, Aruna Devi, Leela, Baby Madhura etc.**
Released At: **New West End, Bombay.**
Date of Release: **7th October 1948**

Directed By
**V. AVADHUT**

### BEHIND-THE-BUSH ROMANCE

Sheela is introduced in the picture as taking her father's lunch to a field outside the village where Shivdayal and his assistant Girdhar are at work. She has to cross a rivulet on the way by means of an improvised bridge made of a couple of tree trunks and in doing so she finds a stranger, dressed like a dandy, squatting midway on the bridge busy angling. He helps Sheela cross the stream and immediately makes intimate overtures to her which, however, remain unresponded.

On her return from the field, Sheela still finds the angler busy with his sport and this time Sheela again accepts his help in crossing. Reaching the bank, the stranger offers her a ride on his motor-bike which is readily accepted by the girl.

**Here is village temper as seen in "Lal Dupatta" a social romance of Akash Chitra.**

Once on the bike, the stranger bursts into a suggestive love song straightaway. Sheela takes up the refrain and both of them, like intimate friends of old, sing all the way. The girl wants to be dropped outside the village as she doesn't want to be seen with the stranger by the village people. She is thus already conscious of her wrong act in chumming up with a stranger so fast. The man is Mohan Chandra, an R.I.A.F. officer on leave.

Next day Sheela is taken to the town by Girdhar to a fair where Mohan Chandra performs some acrobatics—the only thing we see in the fair! The demonstration over, Girdhar, a guileless and simple-hearted man, introduces Sheela to Mohan Chandra but both pretend to be strangers in the presence of Girdhar.

Sharar-like, Girdhar soon slips away obviously to meet some relative leaving Sheela and Mohan alone. Mohan advises Sheela to fabricate a lie to avoid Girdhar and meet him at a rendezvous on the pretext of meeting her aunt in the town. The tryst is kept and Girdhar is shown as boozing his heart out at a "bhang" shop waiting for Sheela to return. Later in the evening, to lend an opportunity to the base sin in view, the writer puts Girdhar's car out of repair and puts Sheela once again on the pillion of Mohan's motor bike to sing another duet of suggestive love.

This homeward journey is lighted up by a full moon, the ever-smiling incentive of all lovers and Sheela asks Mohan to stop the bike near a bush on the deserted country field. And here what Dewan Sharar calls Sheela's mistake, but what actually is her sin, is committed without even the slightest resistance from her, aye, even with her absolute consent. Behind a technical film dissolve is hidden the world's greatest sin and we soon see Sheela with dishevelled hair brushing off the dry leaves of the field with langour on her face suggesting a long and exhausting sex-act. They mutter a few words of repentance but soon get on the bike again.

The scene reminds one of a similar incident in Thomas Hardy's "Tess of the D'Urbervilles", but Dewan Sharar's Sheela sinks into unspeakable contempt when compared with Hardy's Tess. Tess had persistently rejected all advances from Alec. She, in fact, hated him and it was only because she had lost her way back home from the fair that she accepts his offer for a ride on his horse. The evil-minded Alec then purposely goes the wrong way, thus exhausting the girl physically and rapes her in an almost unconscious condition. While in "Bhool" Sheela gives herself up to Mohan like a low woman itching for men's company and sexual intimacy,


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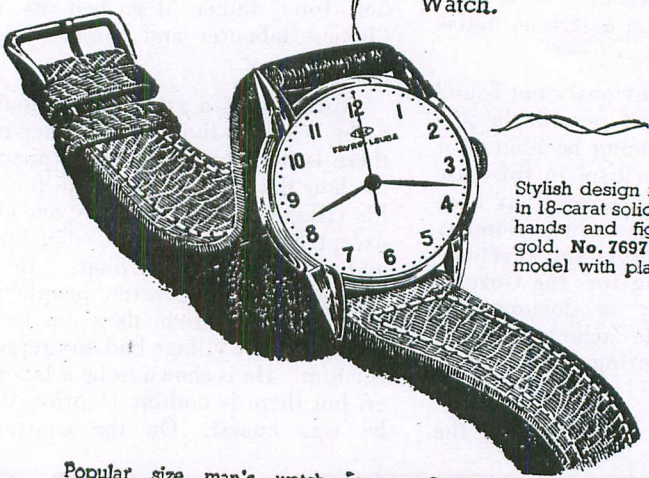

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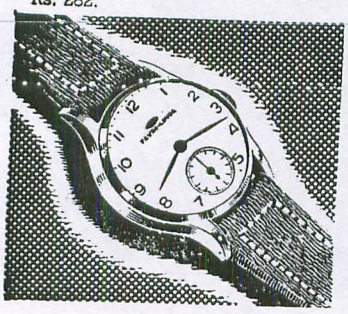

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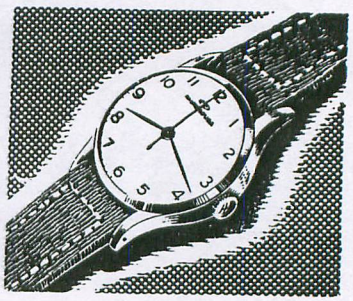

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an act which instead of winning the spectators' sympathy only excites their disgust and contempt for Sheela.

And the Production Code says: "*No picture which will lower the moral standards of those who see it shall be presented*".

What else does this scene of an illicit sex-act do?

### ANTI-SOCIAL & DANGEROUS

The later development of the story is both boring and insipid. Without as much as even a blush Sheela declares herself to be pregnant, first to Girdhar and then to Shivdayal, and while the sporting Girdhar is prepared to take over Mohan's sin on his own head and accept Sheela as his wife, Sheela rejects the offer, although Mohan has since gone away leaving Sheela to pay the wages of her sin. Shivdayal, on the other hand, has the audacity to take Sheela to Mohan's parents, who, quite naturally turn him out as a blackmailer. Shivdayal now sends Sheela to her widowed aunt for the birth of her child.

A temporary suspense is created now by the rumour of Mohan's death on the war front but the climax is soon brought about by his unexpected return when he accepts Sheela as his wife and her child as his own, and even his aristocratic parents show no objection to their son being married to a village labourer's daughter who had borne him a son out of wedlock.

It is in this sort of happy ending that the theme becomes really anti-social and dangerous. This ending justifies Sheela's virgin motherhood by Mohan's ultimate acceptance of the woman as his wife and in doing so gives an unmistakable encouragement to young girls in society to dare an illicit sex-act in the optimistic hope of their "Mohans" turning up in time to claim their babies out of wedlock.

If Sheela had been punished for her sin of virgin motherhood and left to repent for her mis-deed in a none-too-sympathetic society, the picture would have served at least some social purpose. But to give her back her partner-in-crime as her husband, to stamp her illegitimate child with legitimacy and to turn her moral lapse into a righteous act is to ask our present day society to issue a general license to all pillion romances and behind-the-bush products of sin and misadventure.

### SLEEPING CENSORS?

The film censors appear to have slept through the picture, seeing that they have certified "Bhool" in defiance of their own Production Code which clearly says: "*Illegal forms of sex relationship such as free love, companionate marriage, or virgin motherhood shall not be upheld*".

We wonder how they could have allowed this camel to pass through the eye of a needle.

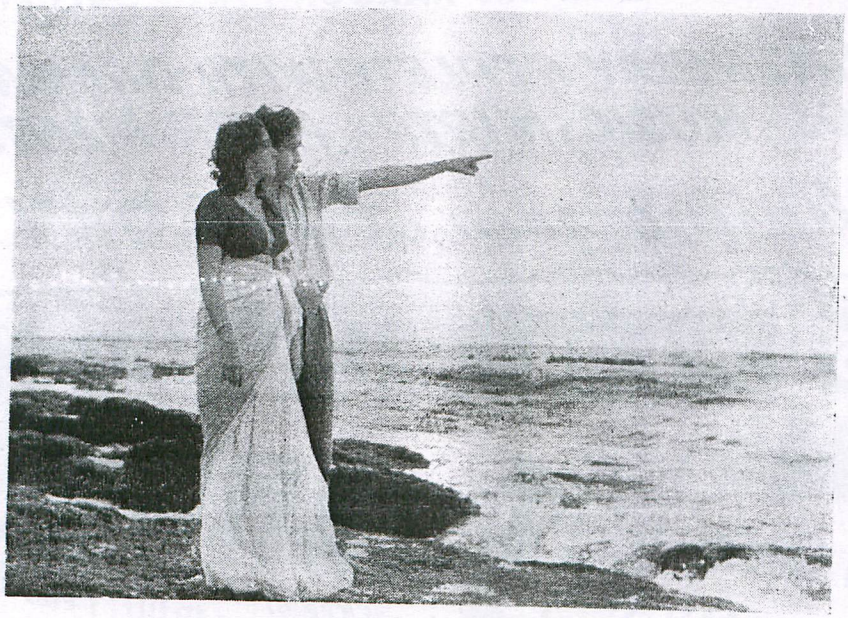
We can understand Shivdayal's large-heartedness in forgiving an erring child. That is just what one would expect of an affectionate parent, but it is difficult to reconcile with his glorification of Sheela's sin —for sin it is beyond all doubts. A decent Hindu virgin does not give herself up so cheaply and so readily to the first young man who crosses her path. She may fall in love with him, but falling in love does not necessarily mean premarital sexual relations at the very second meeting. That is not love but low sex indulgence and Hindu women are not yet known for this free-and-easy way of life.

Apart from its thus becoming a very damnable picture, "Bhool" has very little to commend itself for its artistic or technical values. Suman playing the role of the heroine, "Sheela", has neither looks nor talent for screen acting and a less interested director might hesitate to give her even an extra's role. Umesh Sharma as "Mohan Chandra" also fails to convince. Parshram as "Girdhar" plays the idiot better than the lover. In their minor roles both K. Date and Aruna Devi give a good account of themselves. Dewan Sharar as "Shivdayal" gives the best performance of all and delivers his own pungent dialogue beautifully.

The picture has no entertainment, nor a good song, nor any music, nor even a single interesting situation. The photography is quite good but the recording is not satisfactory.

The picture suffers throughout from rotten direction—probably the result of a presumption that directors are born in the families of film men. Barring Dewan Sharar, who is an old hand at stage and screen playing, none of the other players show any life or warmth and most of the show looks like a dress rehearsal of schoolroom amateurs.

The picture has failed miserably in Bombay and cannot succeed anywhere in India.



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Direction: NAJAM NAQVI
Music: SHYAM SUNDER
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# Ladli

# लाड़ली

*produced by*

MRS. **ASHALATA BISWAS**

*director*

**J. P. ADVANI**

*Starring*

**SULOCHANA CHATTERJI**

**JAIRAJ, DAVID,** *with*

**KULDIP, SULOCHANA (SR.) RAMESH SINHA & RANDHIR**

*Music:* **ANIL BISWAS**

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**SWARNA PICTURES**

*OUR REVIEW*

# "Dard" Becomes Complete Washout!

## *An Idiotic And Boring Picture!*

| DARD | |
|---|---|
| Producers: | Kardar Productions |
| Language: | Urdu |
| Story: | R. A. Jaffri |
| Songs: | Shakil Badayuni |
| Music: | Naushad |
| Cast: | Munawar Sultana, Nusrat Husn Bano, Badri Prasad, Surraiya etc. |
| Released At: | Novelty, Bombay |
| Date of Release: | 8th October 1948 |
| Directed By | A. R. KARDAR |

Probably in keeping with the silently acknowledged policy of the Muslim producers to cash opportunity as fast as possible and as long as the going is good between India and Pakistan, this latest picture of Kardar seems to have been produced with the least imagination, expense and energy.

"Dard" has not even a single flash of the art of Kardar which was so beautifully presented in his "Shah Jehan". At best "Dard" is a cheap picture, produced in a slipshod manner, and has in consequence become intensely boring right upto the end.

### GLIMPSE OF PAKISTAN

The story of the picture is the usual boy-meets-girl love triangle which has appeared on the screen several times.

The opening scene of the picture gives a small glimpse of Pakistan with thousands of crescent flags decorating the gathering at a Muslim orphanage, where every orphan wears a Jinnah cap and strangely enough claims to be an orphan. How could a Muslim ever be an orphan with the Jinnah cap on his head? Kardar surely hurts the susceptibilities of the Muslims in insisting on saying so.

A benevolent Nawab Sahib (played by Badri Prasad, strangely enough the only Hindu in the prominent cast), presides over the gathering and picks up Iqbal, an orphan for adoption and takes him home.

Iqbal soon grows in the company of Surraiya, the Nawab's only daughter, and becomes a doctor. Surraiya, of course, loves Dr. Iqbal (not the dead poet of Punjab) and provides Kardar with the first angle of the love triangle. But Dr. Iqbal is not interested in Surraiya and that completes the second angle in the triangle.

To find the third angle, a plague is created in one of the villages of Nawab Sahib and a doctor is badly needed for the usually dangerous mission of killing rats and saving human beings. Wearing Dr. Kotnis's martyr-like mask (or rather Shantaram's version of it) Dr. Iqbal goes to the village to fall in love with the local village belle (just as Dr. Kotnis did with a Chinese girl) and saves Hamida's father from the rat.

### THE MURDEROUS MUSLIM

But Kardar, who was himself an enterprising lover, knows that love must not have a smooth passage even in a rat-infested village. So, one Mr. Dilawar, a local stud bull, is shown in love with Hamida. Dilawar dislikes the doctor taking love treatment from Hamida and he begins to blackmail Iqbal. At this stage Dilawar demands ten thousand rupees from Dr. Iqbal to keep the medico's romance a secret from Nawab Sahib. Dr. Iqbal, who had never shown any guts from childhood and who is always portrayed with an orphan's inferiority-complex, gives the diamond ring, which was Surraiya's present, to Dilawar as the price of silence.

Now Dr. Iqbal himself catches the rat and is carried back to the city in an ambulance. The lovers are thus torn apart and the usual pathetic opportunity for some sad songs is created. Hamida obliges with a couple of bad and sad songs.

With the doctor's horizontal exit from the romantic field, Dilawar plays his cards. He gives Dr. Iqbal's ring to Hamida, saying that the doctor had left it for her but instead of waiting to see the progress of events as a result of this strategy, he takes a knife and buries it deep in the chest of Hamida's father and sends him to heaven to feast with the "hoors" that are always kept waiting for every dead Muslim.

### HULLO, CENSORS!

Murder is evidently a Muslim method of prosecuting love, as Kardar tells us, and the murderer does not even get any punishment. The Nawab Sahib seems to accept the murder of a good man as a common event and without even investigating

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# "KHIDKI"

*Written, produced & directed by*

## SANTOSHI

*Starring*

## REHANA

*with*

**V. H. DESAI, LEELA MISHRA, MUMTAZ ALI,**
**Jawahar Kaul, Radhakishen and others.**

*Music:*
C. Ramchandra

*Photography:*
Chandu

*Details:*

## ARVIND & ANAND.

361, Vithalbhai Patel Road,
BOMBAY, 4.

it, he goes to the village and brings back Hamida as an addition to his household.

Dilawar, the Muslim murderer, goes scot free. Evidently, there was no law existing in the Nawab's domain or is the story from some province in Pakistan?

Our film censors insist on punishment for every crime being shown and yet here is Kardar putting a big knife in a man's chest and allowing the culprit to go away as free as a Razakar. Where does censorship come in then? And what use is the Production Code?

To proceed with the story, Hamida is now installed in Nawab Saheb's home as an additional sister to Surraiya. Now the ring starts playing its part of creating misunderstandings. Seeing the ring on Hamida's finger, Dr. Iqbal believes her to be in love with Dilawar to whom he had given the ring as the price of blackmail. Surraiya identifies the ring as a proof of Iqbal's love for Hamida. While Hamida accepting the ring as evidence of Iqbal's love for her, proceeds to intercept him in all sorts of corners of the house but is snubbed in return.

### LAMP BLACK ILLNESS

This game of hide and seek goes on for a while till another wench in the house becomes aggressive and

**Nigar Sultana plays the lead in "Mittike-Khiloune", a social picture of Ranjit.**

tears off the thin veil from the minds of the principal parties. With Dr. Iqbal's love once again thrown into Hamida's loving lap, Surraiya takes to a sick bed and starts the usual screen coughing—suggesting the usual screen consumption, a galloping malady.

Gradually more lamp black is added to Surraiya's fat cheeks to make her look more and more ill and the drama is stretched to the point of a marriage in which an abortive attempt is made to put some emotional stuff. Ultimately, Surraiya is shown as making a great sacrifice, after a long and tiresome speech, and Hamida is handed over to Dr. Iqbal for further romantic treatment.

That ends Kardar's "Dard", a story which is idiotic not only in conception but in every foot of it.

### NAUSHAD FAILS MISERABLY

The production values are poor all round and that is rather surprising in a Kardar picture. Technically the picture could have been much better remembering the excellence of "Shah Jehan". The music in this picture is just damn unattractive and Naushad seems to have become a spent force. What else can one expect from a man who works in half-a-dozen pictures simultaneously?

The dialogue is very well written in parts but is poorly delivered. The worst offender in this respect is Kardar's own brother, Nusrat, who plays the hero—Dr. Iqbal, and speaks every word with a disgusting Punjabi accent and pronunciation. Nusrat looks too effeminate to be a manly hero and walks and acts like a milksop throughout. His role is also not correctly conceived by the writer who has lent him an orphan's inferiority-complex from the beginning to the end and even through the romantic interludes. Even in love scenes he seems to be licking than loving Hamida.

### BADRI'S EXCELLENT DICTION

Pratima Devi acts the Begum in her usual anaemic manner with lips helplessly torn over pale teeth. Her voice also sounds frightfully feeble.

Munawar Sultana plays Surraiya, the Nawab's daughter and though a ton of lamp black is added to make her look ill, she still presents blown up cheeks and a strong

**Sofia does a bit of broadcasting in, "Duniyadari", produced by Free India Films and directed by K. P. Shahani.**

square jaw which we usually associate with boxers. Quite a few songs are put into her mouth and she spits them out with the help of her protruding front teeth without any emotion on her face.

Surraiya, the ugly duckling of the screen, plays Hamida with a short skirt which makes her look more ugly and stunted. This girl is blowing up and expanding with every picture and in consequence looks less presentable as a heroine in "Dard". She hardly acts but sings one song pretty well. That is all that she can do, it seems.

Badri Prasad, the only Hindu in the main cast, looks the benevolent Nawab Sahib every inch and surprisingly enough Badri, the Hindu, is the only artiste who does full justice to Kardar's beautiful Urdu dialogue. The rest of them turn Kardar's language into a Punjabi slang.

In fine, the picture is a complete washout. It has neither music nor entertainment and it is terrifically boring. It is a grave risk for the exhibitor to book this picture on a minimum guarantee. Besides, the opening scene with the crescents and the Jinnah caps, is likely to be unpopular with non-Muslim audiences.

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*OUR REVIEW*

# "Mela" Should Be Re-Censored!

## *A Shameful Picture For Educated Producer!*

"Mela" is a "Hila Wadia Production" which, of course, means nothing seeing that previous Hila Wadia productions have failed miserably.

After seeing "Mela" one feels that the "Rattan" formula is still very much in vogue. In fact, "Mela" is a bad rehash of "Rattan" and as such presents a very familiar story which the spectators themselves can complete at any stage of the picture, without the Bazidpuri writer taking the trouble to do so.

"Mela", however, is a strange concoction to come out from Wadia Films Ltd., seeing that J. B. H. Wadia, with his academic degrees of M.A., L.L.B., can be safely described as an educated man and as such be expected to give something, if not progressive, at least sensible.

**SLANDER ON HINDUS**

"Mela" is far from being sensible. It is at once stupid and reactionary.

In "Mela", the young village heroine, Manju, is married to an old man, fit enough to be her grand father, in an unholy hurry without even investigating thoroughly the circumstances leading to the disappearance of the young hero during his visit to a nearby town.

The seventy-year old husband, seeing flesh too fresh and young for his desire, loses his morale and drops his tail like a beaten dog, though he comes to the bridal chamber presumably to consummate his marriage. He mutters out an apology to the young bride and says he was deceived in his marriage by his sister and that he did not know he would have to mate with one so young. Jamshed Wadia wants us to believe that a well-to-do man of the world could be roped in blindly at the age of 70 for a vital event like his own marriage with a girl whom he had not seen. Besides, does Jamshed also mean to emphasize that the Hindus marry anything that is given to them without having even a fleeting glimpse of the girl who is intended to be a life partner to a man? If he intends to tell us so, this marriage incident in "Mela" must be interpreted as a slander on Hindus and Hinduism.

As "Mela" is a story of modern times, we want to know whether Jamshed Wadia can find us in the whole of India, at least one man who is prepared to marry a woman without even seeing her and at the age of 70?

**MELA**

| | |
|---|---|
| Producers: | **Wadia Films Ltd.** |
| Language: | **Hindustani** |
| Story & Dialogue: | **Azam Bazidpuri** |
| Songs: | **Shakil Badayuni** |
| Music: | **Naushad** |
| Photography: | **Fali Mistry** |
| Audiography: | **Robin Chatterjee** |
| Cast: | **Nargis, Dilip Kumar, Jeevan etc.** |
| Released At: | **Excelsior, Bombay** |
| Date of Release: | **8th October 1948** |

Directed By
**S. U. SUNNY**

We can understand an old sex-obsessed man trying to marry a poor young girl using his riches as an argument. But then such types always examine their innocent victims carefully before their marriages. But for a man of 70 to be "deceived" and married to a young girl, as Jamshed wants us to believe, is certainly too much to swallow.

Or is this incident in "Mela" a result of a conspiracy between the Parsi Jamshed and the Muslim Azm Bazidpuri to run down the Hindus and exhibit them as unscrupulous people who have neither decency nor any sense of proportion even in matters of marriage? It is not exactly a state secret that the Parsis and the Muslims do not like the Hindus because of the present political situation but is it necessary to propagate against the Hindus in this filthy manner through the medium of the screen? After all, the Hindus pay the most to see Indian pictures and it is certainly bad business for a producer to run down his own patrons.

**EMOTIONAL MASOCHISM**

To proceed with the story of "Mela", the 70-year old man goes back from his bridal bed without touching his young bride and after giving her a sermon on synthetic motherhood. The young girl is thus condemned to a married virginhood. Having made a 70-year old man marry a young girl, does Jamshed Wadia also want to condemn the girl to a cruel and tantalizing life of self-denial or does he call this type of emotional masochism a new type of sex sublimation? What exact pattern in human relationship does this pseudo-intellectual want to prescribe to the masses with the help of this distorted incident?

Towards the end of the picture, this 70-year old guy throws a fit and dies like a dog leaving "Manju" a virgin widow. Once again Jamshed Wadia, who calls himself a progressive Parsi and talks of renaissance in one thing or other, turns the virgin widow into a common nursery maid to look after the children of that 70-year old dead instead of sending her back to her first lover and correcting what the idiotic imagination of a film producer had woven as an early misfortune round the life of the young heroine.

The producer is nothing if not thorough in his idiotic twists to the story for we are brought to the end with the help of the usual film storm in which everything shrieks and shakes, including commonsense, and the virgin comes out to meet her old boy friend but falls down a cliff and dies.

What an end to virgin widowhood or widowed virginhood, whatever Jamsu fancied, with a young man waiting on the lovers' cliff all the while! Is this the optimism in life Jamshed Wadia wants to preach to a new generation of free Indians?

**MARRIED IN HURRY**

In "Mela", the hero, Mohan, goes to a nearby town to make purchases for his bride but meets with an accident and does not return. In the village all wait for him but no one goes in search of him. The heroine stands in the balcony against the sky and weeps out a song; the hero's father goes up an attic and starts trembling with rheumatism, while Mehkoo calls the local scraggy 'panchayat' under the village tree and they decide to give away Manju to the 70-year old impotent dotard. It is all done in an unholy hurry as if the girl would have missed the marriage for a lifetime, had she missed this particular day.

Nowhere previously was any emphasis placed on the date of the marriage nor was the marriage such a grand and expensive affair as not to be postponed for a month or two, seeing that the very bridegroom had disappeared.

Nowhere in Hinduism is it said that if the bridegroom is missing another must be found immediately to keep up the marriage date.

The heroine, Manju, is the daughter of a school teacher, evidently the

## *ANNOUNCEMENT*

**JAGAT PICTURES** have the pleasure to announce that the title of their Prod. No. 2 has been changed from **TITLIAN** to

# "SUNEHRE DIN"

*Starring :* **REHANA — NIGAR — RUPKAMAL — RAJ KAPOOR — HAROON**
**MOHNA—KAMLAKANT—MOHINDAR & ROMESH SINHA**

*Songs*
**MADHOK**

*Written & Directed By*
**SATISH NIGAM**

*Music*
**JNAN DATTA**

*Contact :*

**JAGAT PICTURES,**
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most educated man in the village, and yet this man of education, with all his learning of books and life, readily agrees to give away his young daughter in marriage to an old decrepit man of 70, without even investigating thoroughly what had happened to the young hero. Do they do that amongst the Parsis? Jamshed Wadia should tell us another.

### ILLEGAL AND ANTI-SOCIAL

As the hero bends over the dead body of the heroine, Mehkoo, who is shown as the evil shadow, accuses the hero of murder and we are told that the hero does not defend himself and prefers an imprisonment of 20 years, "rather than defame the memory of their love." How monstrously masochistic is this conception of love? Does Jamshed Wadia, the lawyer, mean to tell us that a righteous pleading of innocence of the crime of murder would have sullied the emotional fabric of the love between Mohan and Manju? If we accept this pattern of behaviour as commendable then we may as well scrap all our social laws and close down our courts.

After 20 years of imprisonment, the hero arrives once again on the scene of his youthful romance and there the spirit of his dead beloved calls him to eternal rest with the result that the hero also jumps over the cliff and dies. It is a damn suicide that Jamshed Wadia advocates thus in his "Mela", while Section 309 of the Indian Penal Code considers even an attempt to commit suicide as an offence against society. On the other hand Jamshed Wadia, Mrs. Hila Wadia and that Bazidpuri writer can all be sentenced to ten years' imprisonment under Section 306 of the Indian Penal Code for abetting the commission of the hero's suicide.

### INCOMPETENCY IN CENSORING

Are our motion pictures intended to preach and encourage such illegal and anti-social acts?

The Production Code, recently prescribed by the Government, states: *"Law, natural and human, shall not be ridiculed nor shall sympathy be created for its violation"*. What else is this suicide of the hero but a violation of the law, both natural and human?

And if suicide is to be accepted as a crime and an anti-social act, as the law of the land lays it down, then the Production Code is more than clear on this point: *"No crime shall be presented in a way which will create sympathy for it or inspire its imitation. Sympathy of the public shall never be thrown on the side of crime, wrong-doing or evil."*

If Mohan's suicide is not a crime, then what else is it? If Mohan's suicide does not create sympathy then what else does it create?

The Censors must answer these questions logically or scrap their own Code of Production or admit their incompetency to censor pictures.

With the Hon. Mr. Morarji Desai at the head of the department we can't accuse the censors of dishonesty or favouritism but we wonder whether they can escape the charge of utter incompetency in interpreting their own Production Code.

### SLANDERING OUR ARMY

The most objectionable character in the picture is that of Mehkoo played by Jeevan. He is evidently an Indian army man come home after demobilization. We expect an army man to be well disciplined at least, however primitive he may have been originally. If our army doesn't teach our men anything else, it at least teaches them discipline and a code of decent civic behaviour.

But Mehkoo's behaviour in the picture slanders all the noble traditions of our army. On arrival into his native village Mehkoo begins to eye and annoy the village maidens and tries to trap one with the help of his brother. His antics in his unholy pursuit resemble those of some of the toddy-tight Parsis on vacation and they naturally prove revolting and disgusting to every decent spectator in the auditorium.

Mehkoo, with a villainous delight, persuades the heroine's step-mother to conspire with him to ruin the life of the young heroine. He slanders the hero, calls the "panchayat", misguides the villagers with lies, arranges the heroine's marriage with the 70-year old dotard after taking a price for this service, scandalises the hero and the heroine to the point of blackmail and ultimately falsely accuses the hero of murder and sends him to jail for 20 years.

All this goes unpunished in the story and Mehkoo goes scot free like the toddy-tight Parsi on vacation. And the Production Code says: *"No picture which will lower the moral standards of those who see it shall be presented. Noble ideals such as truth, justice, chastity, charity etc. shall not be ridiculed"*.

May we know what else does Mehkoo's role succeed in doing?

Apart from the moral aspect of this role as it affects the masses, Mehkoo's characterization is very much likely to give our people a wrong and filthy impression of our army discipline and its code of honour. An ex-army man, Mehkoo's behaviour should at least have, as we have stated before, some discipline. His antics in "Mela" amount to a filthy slander on our noble army.

Once our masses begin to feel that simple villagers become undisciplined monsters in the army, as this picture seeks to show by the misbehaviour of the solitary military man in the entire picture, a lot of persuasion will be needed to recruit our villagers as soldiers in times of national emergency.

There is no sense in spitting at our army in such a vile manner and then expect it to uphold all its past noble traditions. If the Censors can't realize our national loss in such a gross caricature of our military personnel, at least the army officials should jealously guard their hardwon traditions by protesting vigorously against such slander by irresponsible film producers.

This is, in short, what Wadia has produced under the title of "Mela"—a slander of our army, an encouragement to anti-social acts like suicide, virgin widowhood, unequal marriage, frustrative love and masochistic treatment of human relationship.

### PLEASANT PHOTOGRAPHY

The picture is pleasant to the eye because of good photography and partly sweet to the ear because of attractive music. The direction of the story, however, lacks both intelligence and imagination.

From the players Nargis plays her part well, especially in pathetic scenes, though she looks unconvincing in sequences of her synthetic motherhood.

Dilip Kumar plays the hero, Mohan, and does his job well.

Jeevan plays Mehkoo and succeeds in creating disgust and revulsion, the two main aspects of his role.

As the picture is anti-social in its theme, it does not provide suitable entertainment to the masses, though the music is an attractive feature of the picture.

"Mela" is a picture of which the educated Wadias should be

*Starring :*
Mirza Misra, Paresh Banerjee, Pahari Sanyal, Sunder, Kama Misra, B. Kapoor, Rirkoo, Pritidhara, Shuki Dhara etc. etc.

*Music :*
CHINMOY LAHIRI

*Songs :*
RAMCHANDRA "ANSU"

*Art :*
CHARU ROY

*Dance :*
JAMUNA Pd. PANDEY

*Scenario & Photography :*
G. K. MEHTA

*Contact :—* **ROOPKALA NIKETAN,**
7, SARAT CHATTERJEE AVENUE, CALCUTTA, 29.

*OUR REVIEW*

# Another Picture Of Monkey Tricks!

## *"Rambhakta Hanuman" Is Crude And Hackneyed!*

Like Serge Voronoff, the Russian surgeon and biologist, who grafted monkey glands on human bodies to rejuvenate them, the Indian film industry also appears to be aiming for its rejuvenation with the help of a monkey, considering the present spate of monkey pictures, like "Jai Hanuman", "Rambhakta Hanuman", "Ramban" and others coming to the screen one after another. Though this experiment was fairly successful in the case of Ranjit's "Jai Hanuman", it has miserably failed with Basant Pictures' "Rambhakta Hanuman".

"Rambhakta Hanuman" is, at its best, a crude picture deplorably lacking in imagination, artistry and technique all round. It has more to do with the story of Ram and Ravan than with that of Hanuman—the hero who is given only a minor importance in the picture.

Unlike Ranjit's "Jai Hanuman", this picture does not deal with the early life of the great monkey-warrior-devotee but introduces him as the Commander-in-chief of the army of the monkey-king Sugriva only after the first two reels of the picture are over.

The story begins with Ram's hunt for the golden deer which Seeta wanted. The exiled princes and Seeta are shown living in the forest not at all in a '*parnakuti*' (a hut built of leaves and branches of trees as the Ramayana says) but in a spacious cottage built on a small hill top in the twentieth century fashion.

Now follow the incidents narrated in the Ramayana and picturized in a number of mythological films already, viz., the abduction of Seeta by Ravan, Ram's search for his wife, his contact with Sugriva and Hanuman, the crossing of the ocean, the burning of Lanka by Hanuman, the battle with Ravan etc. It is the same story as in "Jai Hanuman" with the difference that while in "Jai Hanuman" the story is treated in a neat, artistic and convincing manner, this picture is only a slipshod and clumsy affair without any art or imagination.

"Rambhakta Hanuman" has, however, a good many more stunts and camera tricks, thanks to the direction of Homi Wadia who has to his credit a number of stunt pictures of the Nadia variety. These may please little children and rural spectators but fail to impress the intelligent audience. Wisely enough, therefore, it has been released at Rivoli, an out-of-the way, third run picture-house of Bombay, whose patrons are mostly from the South Indian residents of Matunga, accustomed usually to cheap stunt pictures. At any of the first run houses in the city, the picture would have been a miserable failure.

**RAMBHAKTA HANUMAN**

| | |
|---|---|
| Producers: | **Basant Pictures** |
| Language: | **Hindi** |
| Story: | **Shivram Vashikar** |
| Music: | **Srinath Tripathi** |
| Photography: | **V. R. Ramrao** |
| Audiography: | **Raghunath Avsare** |
| Cast: | **Trilok Kapoor, Prabhaker Joshi, Amarnath, Niranjan Sharma, S. N. Tripathi, Sona Chatterji etc.** |
| Released At: | **Rivoli, Bombay** |
| Date of Release: | **29th October 1948** |

Directed By
**HOMI WADIA**

Trilok Kapoor in the role of Ram cuts a poor figure. After all the improvement in his acting in 'Gvalan' he seems to have gone back again to his old lifeless acting. Srinath Tripathi, (the Ravan of 'Jai Hanuman') plays Hanuman in this picture much better than Ravan in 'Jai Hanuman', while Niranjan Sharma who plays both Ravan and Sugriva fails to deliver the goods in both the roles.

Sona Chatterji plays "Seeta" and does it without looks, grace, or even a voice fit for screen work. It is the greatest insult to Hindu mythology to represent its most honoured, respected and venerable characters by worthless artistes unfit even to play extra's roles.

The picture is poor in dialogue and songs but it has tolerably good music—particularly background music, which sounds very familiar and reminds one of pictures produced by the Bombay Talkies. Photography and sound recording are poor.

"Rambhakta Hanuman" looks like a relic of the early days of Indian film industry of Dada Phalke's time and should be a bad exhibition proposition *anywhere*.

**It is a family situation from "Shadi-ke-Baad" of Shree Amar Pictures produced by R. S. Amar.**

WITH: PRATIMADEVI, SANOBAR, LEILA KUMARI, SANTOSH KUMAR, RAMESH SINHA, BHUDO ADVANI, MURAD KHAN & WASKER.

Produced by : SHARAF ★ *Directed & Photographed by* : KEKI MISTRY (Courtesy : Central Studios)

*Music* : K. DUTTA (KOREGAONKAR) ★ *Dialogue* : WAHED QURESHI

★ *Controller of Production* : A. K. SAWANT

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*OUR REVIEW*

# "Dukhiyari" Provides A Miserable Fare!

## *Censors Blunder Again!*

With any Tom, Dick and Harry becoming a producer-director by hook or by crook and anyone with money to burn jumping in to try his luck as a financier without either of the two knowing the primary alphabet of film production, the dream of quality pictures remains as distant as ever before.

"Dukhiyari", released by the newly-floated Maya Films under the banner of Jeevan Jyot Kalamandir, furnishes just one more example of the unholy mess created by this indiscriminate grouping of square pegs in round holes. From start to finish, the picture proclaims the utter inexperience and ignorance of its makers in the matter of film production as there is not a single highlight, nor a single bright patch in any department that could commend itself to the picturegoer, to leave the critic severely alone.

With a story as old as the hills which has come to the screen in one form or another umpteen times in the past and the credit titles full of amateurs and upstarts, the makers of "Dukhiyari" seem to have counted most on its cast consisting of artistes like Chandramohan, Surendra, Meena, Ranjit Kumari and, of course, the inevitable "it" dancer of the screen, Cuckoo!

**Nargis in one more, "Halchal", a social story produced by K. Asif.**

And it is no surprise that none of the artistes has succeeded in coming to the rescue of the film owing to the all-round miserable production values including lack of proper development of the different characterizations.

**EDUCATED BUT ORTHODOX !**

The picture opens with Kalpana, a college girl with plenty of curves as emphasized by the director, singing a love duet with Kapoor (acted by the aged Surendra) a post-graduate student of law.

Kapoor must have been a pretty dull student to have become so old in the tooth studying law seeing that boys these days pass their law examination even at the early age of 20.

Ages and looks aside, these "college students" are in love with each other and they go to the hills to sing a duet and to expose helplessly the heroine's multiple curves with the help of the breeze there and paw each other to the rhythm of the music.

Very soon this bubble of romance is pricked by the heroine's father who disapproves of her meetings with Kapoor and soon gives her away, of course against her wish, to Seth Kantilal, a rich man of the town. We have yet to meet an educated college girl who would go as meekly as Kalpana does to her new stable of wedded life. It only proves that giving education to girls does not help them in life at all.

Kalpana soon accepts her destiny like the ancient Hindu wife and starts looking upon her husband as the traditional god. Kapoor is forgotten and so is the love on the hills in which she had permitted Kapoor to paw her indiscriminately.

The husband, Seth Kantilal, has a cunning friend, philosopher and guide in the evil genius of Mr. Vinayak, a lawyer, who introduces him to Kanwal, described in the synopsis as a "young vivacious nymph", with a view to ruin the marital happiness of the couple and thereby serve his own ulterior motives.

**DUKHIYARI**

| | |
|---|---|
| Producers: | **Jeevan Jyot Kalamandir** |
| Language: | **Hindustani** |
| Story & Screenplay: | **D. K. Ratan** |
| Dialogue & Songs: | **F. M. Kaiser** |
| Music: | **Gyan Dutt** |
| Photography: | **N. Joshi** |
| Audiography: | **G. Mehta** |
| Cast: | **Surendra, Trilok Kapoor, Meena, Ranjit Kumari, Cuckoo, Chandramohan etc.** |
| Released At: | **Krishna Cinema, Bombay.** |
| Date of Release: | **8th October 1948** |

Directed By
**D. K. RATAN**

Increasingly enamoured and entrapped by the charms of Kanwal who is herself frustrated in her love for Kapoor (Kalpana's erstwhile lover), Seth Kantilal soon begins to neglect and ill-treat his wife and drives her out of the house in a fit of fury when she insults his favourite flame and actually rushes to stab her with a knife.

All this, of course, happens in the midst of a terrific storm and rain and we find the 'dukhiyari' moving tragi-comically from one falling tree to another and facing the storm in a manner that fails to raise even a hair until she reaches the place of her old lover who receives her as if he anticipated her arrival at the dead of night!

**CENSORS TO BLAME!**

This scene is remarkable for the director's utter incompetence in presenting the heroine in dry and up-to-date attire as she enters Kapoor's house after a hell of a struggle through the thundering storm and rain.

The tearless tragedy, which fails to evoke the slightest sympathy or emotion and excites ridicule and disgust instead, is now diverted to the realm of law and justice as Kapoor, who has by now become a qualified lawyer, decides to champion the cause of the deserted woman by coming into the open as her brother.

This court scene is perhaps the most ridiculous farce ever presented on the screen. And its stupidity is heightened by the fact that Surendra, who plays Kapoor the prosecuting counsel, himself happens to be a qualified lawyer with B.A., LL.B. attached to his name.

The charge against Seth Kantilal is that of driving out his innocent wife at the dead of the night. And to prosecute this charge we see a court scene with a judge wearing a witch's wig, an extra public prosecutor and a big panel of jury. Surendra should have at least told the director about the offences in which a trial by a jury is prescribed by law.

This court scene turns out to be most disgusting and farcical and brings into contempt the entire machinery of justice in the country.

And yet the Censors have allowed this scene to go unscathed in spite of their Production Code being more than clear on this point:

**"Travesty of the administration of law or justice shall not be permitted".**

May we know how the censors have permitted this scene in defiance of their own edict? Or is the Production Code already dead and defunct?

To come to the story, this court scene clears the clouds and restores the wedded harmony of the heroine and it all ends well.

**DISAPPOINTING PERFORMANCES**

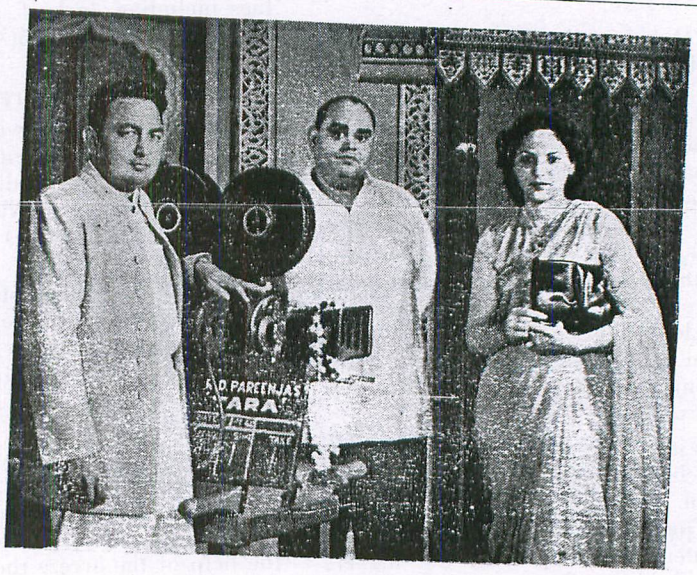
Barring two song numbers which provide partial relief from boredom, not a single feature of the film is worthy of mention as the technical score is as poor as the story and the dialogue and scenario are too commonplace and unimpressive throughout to lend any semblance of dramatic interest to the film. The director, R. K. Ratan, has proved himself thoroughly incompetent for the job and one wonders on what past record or merit this man was entrusted with so much responsibility. Perhaps the only bit of imagination he has shown is in naming the heroine as Kalpana though it would be interesting to find out whether he can pronounce that word correctly, the way he has allowed Bhudo Advani and Majnu to murder the Hindustani language in cold blood! It would be some mercy on the filmgoers to keep this man at a mile's distance from the megaphone in future.

From the players. Surendra and Trilok Kapur appear to be vying with each other in adding to the monotony, the former with his blank face, static, and often stupid expressions and "melodies" which one wouldn't like to hear again even for a prize, while the latter seems always too indifferent and innocuous to expect any intelligent performance from him.

Meena and Ranjit Kumari, both conspicuous by their additional weight, have been given roles in which they are none-too-happy or at ease and although the latter succeeds in stealing a few scenes here and there, it is difficult to escape the impression that the director was more keen on exploiting the sex appeal of both these artistes instead of giving them a free and fuller scope to display their histrionic talent. The exploitation of Meena's curves is a story in itself.

Chandramohan as Mr. Vinayak has too little to do and probably the very fact that he has agreed to enact such an insignificant role may be reckoned as an indication of his present form and popularity.

"Dukhiyari" is hardly a good show for the discriminating filmgoers and it would be a mercy if the director works as an apprentice for at least ten years more before venturing to (dis) grace the credit titles of another similar flop!




Seth Jagat Narainji of Jagat Talkies Distributors, Delhi, paid a visit to the sets of R. D. Pareenja's "Tara" and was so much pleased with the picture, especially with its dialogue and songs which have been written by Santoshi, that he has taken up "Tara" for Delhi and U.P. territories. He liked the music and story very much and was of the opinion that it has a great box-office value, as well as a message for the nation. In the picture above (From L to R) are R. D. Pareenja, Seth Jagat Narainji and Nayan Tara who is starring in the picture along with Miss Kuldeep, Majnu, Jawahar Kaul, Miss Chand, Satish Batra, Ganju, Amir-Banoo, Satya Pal Bhatiya, Haroon and Mohna. "Tara" is Pareenja's song studded and dance flooded pathetic drama of human life, which presents a feast of Santoshi's songs with music by Vinod. The World distribution rights of "Tara" are controlled by R. D. Pareenja, Managing Director, New Bombay Theatres, Ltd., East & West Building, 55, Apollo Street, Fort, Bombay. (Advt.)

# AT HOME AND ABROAD

### MURDER

Bombay, October 26.

Six members of a refugee family were burnt alive when a fire broke out at Andheri in a cottage used for manufacturing bangles from discarded cine films.

The tragic victims were two men, three women and a child. The fire broke out at 1-30 a.m. and completely enveloped the cottage in flames within a few minutes. Help came too late and by the time the fire engine was rushed, the cottage was completely gutted.

The factory, it is stated, is owned by Jamnadas Dhulichand.

This fire from discarded cine films is the second of its kind within the space of a fortnight. How many more fires should we have before the authorities send these factory owners to jail? It is murder in the first degree.

### SABU'S MATE

Hollywood, October 21.

Sabu the Indian stable lad who rose to fame as the "Elephant Boy" was married on the 20th October to pretty 21 year-old Hollywood actress, Marilyn Cooper, who works opposite him in "Song of India", his latest picture.

Sabu hails from Mysore and plays roles to feed the Yankee notion of Indians being elephant boys, tiger-hunters or snake charmers. His marriage makes Sabu an American citizen now. Let us hope some more stable lads cross the Atlantic. We have so many of them here.

### WRONG TITLE?

Simla, October 16.

The East Punjab Government have also banned the public exhibition of the newsreel, "Nehru Guards India".

This objectionable newsreel was produced by Messrs. Motwane Limited and banned by the Bombay Board of Film Censors.

### MOURNED IN INDIA

New York, October 22.

Miss Elissa Landi, well-known Hollywood actress and novelist, died in New York, on Thursday, the 21st October. She was 43 years old and was one of the very few educated artistes working in Hollywood. Her fine, sensitive portrayals were very much liked in India.

### JUGNU

Bombay, October 30.

"Jugnu" a picture produced by Shaukat Hussein Rizvi, with the crescent and a naked sword as his trade mark, presenting a slander on college life, and which was having a merry run at the Capitol was suspended from exhibition by the Government of Bombay on Friday, the 29th October, under Section 21 of the General Clauses Act of 1897.

Though "Jugnu" was previously passed by the Bombay Board of Censors with quite a few cuts Home Minister Morarji Desai banned the picture in view of many vulgar sequences in the first half of the picture.

The picture will be drastically cut and presented for censoring again.

**"Barsaat" a social story produced by Raj Kapoor promises to be an exciting picture the way we find Nargis in this pose.**

### MORE DUTY

Hollywood, October 16.

China has increased the custom duty on imported American feature films from $250 for each feature to approximately $1200.

As usual the American distributors have stopped shipments of films to China and they are waiting for a clarification of the situation.

It is said that the increase was without notice.

### THE DIRTY JEW ?

London, October 24.

Some 3,500 independent British movie houses affiliated to the Cinematograph Exhibitors' Association, have decided to ban all movies associated with the name of Ben Hecht, American playwright.

Ben Hecht, a Jew, is reported to have said that there was "little holiday in his heart" every time a British soldier was killed in Palestine. When informed of the ban he said he was 'not interested'.

### SAY IT WITH SEX

Calcutta, November 10.

A 1000 feet documentary depicting the history of Assam from ancient to modern times, is being produced under the auspices of the Mass Literacy Department of the Assam Government. We hope they rope in some nice looking girls too with their picturesque Assamese four-piece costume.

### NEHRU'S TRIUMPH

London, November 11.

Filmgoers will soon get a chance to see an interesting 4000 feet documentary film of Pandit Nehru's recent visit to London in connection with the Commonwealth Prime Ministers' Conference, produced by Citizen Films Limited.

The commentary has been prepared by the Public Relations Department of India House.

### NEW TECHNIQUE

Hollywood, November 10.

A new record has been established in the picture "Under Capricorn" starring Ingrid Bergman and Michael Wilding where the movie camera stays on an individual scene for full 9½ minutes, beating by a few seconds Alfred Hitchcock's scen[illegible] in the "Rope".

Imagine the lethal effect of this non-stop technique in a Tamil film.

### BEHIND THE IRON CURTAIN

New York, October 24.

Eric Johnston, the £50,000 a year President of the American Motion Picture Association, has entered into a new film agreement with the Russians by which the Communists cannot add anything to the pictures or the translated captions of American films. They could, however, delete whatever they wished.

The Russians were accepting American films in units of twenty and paying for them in a lump sum.

But what is the guarantee that these pictures will be shown in Russia?

### J. P. AT ANDHERI

Bombay, November 3.

On Wednesday, the 3rd November, Mr. Jaya Prakash Narayan performed the muhurt ceremony of Sansar Movietone's maiden film, "Aahuti" at the M & T studios in Andheri.

We do hope this acts as an incentive to make "Aahuti" a purposeful picture. Dragging the leaders merely to perform muhurt ceremonies will have no significance unless producers put some social purpose in their productions.

### DRAVIDIAN TORTURE?

Madras, October 24.

While the raw stock situation is worsening every day, the South Indian Film Chamber of Commerce seem to think differently.

On Sunday, the 17th October, they adopted a resolution requesting the Government of India not to impose any drastic cut on the length of feature films.

The resolution stated that "while any legal restriction on works of creative art was not desirable, if in the opinion of the Government it was necessary to restrict the length of the feature of South Indian language films, it should be 13,500 feet in view of the peculiar conditions obtaining in South India".

We wonder what are those peculiar conditions in South India that demand so much footage for a feature film. A good picture can be safely made in 11,000 feet or even less and that is the primary essential to save the audience from killing boredom which is making millions of South Indians weak and anaemic. It is a pity that an official body like the Chamber is trying to put the clock back on behalf of the producers. What is good for the rest of India should be good enough for South India.

### INTERNATIONAL STUNT

Paris, October 24.

At the first Congress of the International Theatre Institute held in Prague, Armand Salacron, famed French playwright was elected president.

The purpose of the institute is to link up theatre people all round the world and to facilitate exchange of play scripts and theatrical companies.

Though inspired originally by the United Nations Educational, Scientific and Cultural Organization, the institute will work independently and foster goodwill and understanding among the different peoples of the world, through the medium of the theatre.

### IN INFECTED AREAS!

Moscow, November 4.

At a reception given by the Soviet Society for Cultural Relations, the well-known Indian dancer, Uday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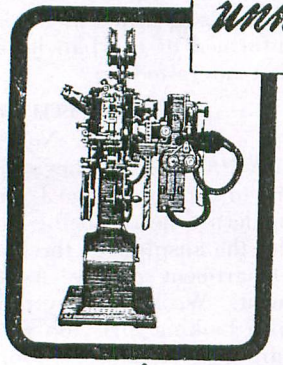

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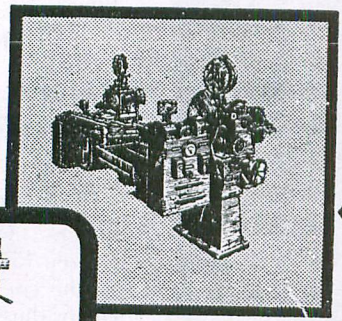

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